FROM DANCE CULTURES TO DANCE ECOLOGY: A STUDY OF DEVELOPING CONNECTIONS ACROSS DANCE ORGANISATIONS IN EDINBURGH AND NORTH WEST ENGLAND, 2000 TO 2016

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By

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ABSTRACT

The first part of this thesis provides an autobiographical reflection and three contextualising histories to illustrate the increasing codification of late twentieth century UK contemporary dance into discrete cultures. These are professional contemporary dance and professional performance, dance participation and communitarian intervention, and dance as subject for study and training. The central section of the thesis examines post-millennial reports and papers by which government, executives and public sector arts organisations in both England and Scotland have sought to construct and steer dance policy toward greater collaborative connections on financial and ideological grounds. This is contrasted with a theoretical consideration of collaboration drawing on a range of academic approaches to consider the realities and ideals of creative and artistic collaboration and organisational collaboration. Finally, the thesis draws together these historical, theoretical and policy driven considerations in a series of six case studies to establish the network of connections. Two professional contemporary artists and companies, two community dance organisations and two education departments (one of each from Edinburgh, Scotland and one of each from the North West of England) are scrutinised to assess the challenges, tensions and opportunities in reconciling policy driven collaboration with artistic integrity.

ACKNOWLEDGEMENTS

This research has taken place with unwavering support from my family and colleagues. The introductory section of the thesis incidentally references many of the teachers, lecturers, dance artists, students, choreographers and wonderful people who have inspired me and with whom I have worked at various stages along the way – thanks to all of them. I am particularly grateful to: Leah Biddle, Amanda Clarkson, Pamela Day, Morag Deyes, Ruth Dockwray Manny Emslie, Alan Greig, Adam Holloway, Winifred Jamieson, Chris Kidd, Ethelinda Lashley-Johnstone, Jane Loudon, Jane McLean, Wendy Miller, Janey Moran, Jacqueline McCormick, Lisi Perry, Shelley Piasecka, Vicky Rutherford-O'Leary, Sarah Spies, Darren Sproston and Katie Stuart for providing their time to help and/or talk to me about their work. Sincere thanks to my mother without whom I would not be where I am today and to my late father, who like my mother supported everything I did and to my sister, brother and their families. But most of all, special thanks to my daughter, Marissa and my husband Leigh, who have been truly amazing with their continual support throughout this PhD research process. Grateful thanks to my supervisors Professor David Pattie and Professor Peter Harrop. As principal supervisor, Professor Harrop offered inspiring insight, advice and encouragement. Thank you so much Peter.

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LIST OF ACRONYMS

DCMS	Department of Culture, Media and Sport
DCSF	Department of Children, Schools and Families
DfE	Department for Education
HEFCE	Higher Education Funding Council for England
HEA	Higher Education Academy
HND	Higher National Diploma
HNC	Higher National Certificate
LIPA	Liverpool Institute for Performing Arts
MDI	Merseyside Dance Initiative
NRCD	National Resource Centre for Dance
NSCD	Northern School of Contemporary Dance
PARIP	Practice as Research in Performance
QAA	Quality Assurance Agency
UCAS	Universities and Colleges Admission Services

DECLARATION

"The material being presented for examination is my own work and has not been submitted for an award of this or another HEI except in minor particulars which are explicitly noted in the body of this thesis. Where research pertaining to the thesis was undertaken collaboratively, the nature and extent of my individual contribution has been made explicit."

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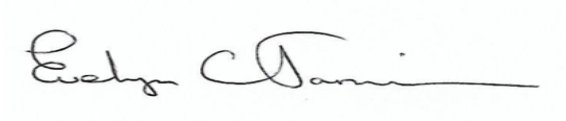
Signed: 

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INTRODUCTION

CAREER, DANCE CULTURES AND POLICIES

Throughout my career in dance I have crossed between three broad "domains" of professional dance, community dance and higher education, each domain or sector possessing its own parameters, assumptions, discourse and questions. My curriculum vitae, by way of analogy, might be considered a series of passport stamps and visas as the necessity of livelihood and my changing working environments led me to and fro between these three sectors of the dance world, each with its distinctive history, culture and customs. This introduction takes an autobiographical approach in order to specify the ways in which I engaged with this "tristate" or tri-sector world, both accepting and re-affirming its borders as normative and "natural". This goes some way to provide an auto-ethnographic backdrop to the central question of this thesis regarding to what extent a network of connections between these three "cultures" or sectors of dance actually exists. Furthermore, the thesis explores whether such connections lead to collaborations that may make possible the "dance ecology" of my title.

It was only when I had spent some years teaching in higher education, and particularly when I became involved in preparing my contribution to the Palatine/Higher Education Academy Mapping Dance report in 2007, that I seriously began to investigate the connections within and between the three sectors as I wrestled with curriculum design and the interests and career aspirations of my students. It started to become apparent to me that a common factor across all areas in dance (certainly characterising early 21st century UK dance) was the desire on the part of some dancers, choreographers and companies, as well as pressure from external agencies, to establish connections and collaborate - something that is explored later in this thesis in the form of a series of case studies. The Mapping Dance report highlighted connections between higher education institutions, dance agencies and professional dance artists. It also highlighted the need for higher education dance courses (both in the conservatoire and university sectors) to consider preparing dance students for a workplace that spans education, community and professional performance. Contemporary dance lecturers, artists, community practitioners, promoters and arts officers contributed to the report. They offered best-practice examples, which included higher education

programmes that enabled professional dance practice in work-based learning contexts, collaborative programmes with community dance organisations, regional dance agencies, professional dance artists and formal education initiatives - a network of connections. There was an emphasis on developing the entrepreneurial graduate who could make contexts for work, be adaptable, be skilled in different dance practices and be career resilient (Burns, 2007, p. 6). At the same time my pre-existing personal dance networks (a deliberate plural arising from the tri-sector world) were experiencing the need for collaborative connections coming from various strategic "forces". I was a board member of Dance North West during this time, when a national dance agency partnership between Merseyside Dance Initiative, Cheshire Dance, Dance in Greater Manchester and Ludus Dance kept me further informed of the national dance strategy, its impact on regional dance development, and what this meant for dancers and companies. There was no shortage of on the ground and grass roots response.

Furthermore, there has been a move to address aspects of co-labouring in performance practice. Noyale Colin and Stefanie Sachsenmaier (2016) state: although the "performative art forms can be seen to have an inherent collaborative aspect" it has been only recently that collaboration in the performing arts has considered issues associated with "co-labouring" in matters of arts policy and making practices (Colin & Sachsenmaier, 2016, p. 1). Soo Hee Lee and Tatjana E. Byrne's 2011 chapter in Kolb's book *Dance and Politics* provides an overview of the cultural policy discourses of dance in the UK and Germany. However, it is specifically concerned with a professional contemporary dance perspective. Recent research on collaboration in performance practice considers the "role and place of collaboration in contemporary performance-making" (Colin & Sachsenmaier, 2016, p. 1), which I have drawn upon later in the thesis. In dance making there have been investigations into choreographic and performing process which purport approaches and ways of working in dance improvisation, open structures, site work, working with community groups and a framework for dance devising such as Joanne Butterworth's Didactic-Democratic Continuum model (Butterworth, 2002; Butterworth, 2009).

The notion of co-labouring in this thesis seeks to reflect the duality of arts policy and making practice in dance. Collaborative practice in the performing arts has begun to find a more present place in contemporary scholastic study, which I have drawn upon in this thesis (particularly from European scholars who have informed and opened up the debate in British

co-labouring artistic practice). Nevertheless, this thesis covers new territory in dance to evidence how and why the three sectors of dance need each other and explores the realities, opportunities and tensions that go with it. What has brought about this collaborative working? Why has it become so present? How does collaborative working inhabit each sector? Where and when are the collaborative connections being made between the creator of knowledge (higher education), artistic practice (professional dance) and the communities dance serves (community dance)?

Although the 2007 report was instrumental in my deciding to undertake a thesis it represented only a small component of the key national dance policies developed since 2000 (examined in detail in Chapter Two) which have given credence to a network of connections as a fundamental strategy for the development of dance. I will also introduce at this point a further dimension to the thesis – that of an actual geographic border. As a Scot whose career has moved between Scotland and England I have always been aware of differences in policy at various junctures between, for example, Arts Council England and Creative Scotland[1]. The selection of case studies which constitute the core of my evidence base reflect this and I have chosen to examine an English and Scottish example for each of the three domains. That is: a professional dance company from each side of the border, a community dance organisation from each country, and examples of higher education provision from both Edinburgh College and the University of Chester. This overall comparison is valuable in identifying both distinctions and similarities in patterns of collaborative connection. The North West of England has a "proud history of pioneering dance development" with strengths in "participation and inclusive practice and has one of the highest concentrations of dance courses in higher education of any region outside London" (Siddall, 2008, p. 4). Lisi Perry from Warrington started in contemporary dance with Veronica Lewis at Cheshire Dance in the 1980s, moving to work in Scotland as a dance artist and performer (and has continued to make work for Edinburgh College) before returning to England with Motionhouse, eventually coming back to the north west to work and form her project company Collision Dance and lecture in higher education.

Equally, Edinburgh has a "flourishing dance scene" and provides "a large number of opportunities for participation and for attending performances. The level of activity places the

[1] The Scottish Arts Council merged with Scottish Screen to form Creative Scotland in July 2010.

city among the most important in the UK for dance" (Edinburgh Dance Strategy, 2005, p. 2). It houses Scotland's national centre for dance, Dance Base, which has the largest single programme of dance activity outside of London, and Edinburgh College developed the first higher education pathway for dance in Scotland. Alan Greig is an established choreographer and performer, who formed his own company in Edinburgh in the early 1990s and continues to work with Dance Base and Edinburgh College as well as other collaborators. What will also become evident later in this introduction are my own career connections that frame the research.

There has been a plethora of national reports on the place of dance since 2000 and their detailed consideration moves this thesis from a series of domain focussed contextual histories into the case studies that form the core of the thesis. Even at this introductory stage, however, it will become clear that these reports have had differing impacts by region as well as by sector.

Jeannette Siddall's *21st Century Dance* report in 2001, although relatively brief, galvanised professional dance in England to address a perceived need for more collaborative working. The context of the report lay with the imminent dissolution of the Regional Arts Boards and their merger with the Arts Council of England, completing the process in 2002. Published in 2002, Scotland's *Moving Forward: Scottish Arts Council Dance Strategy 2002-2007* exemplified a parallel vision for the development of collaboration and partnerships between agencies, artists, local authorities and national organisations. This report underpinned the 2005 *Edinburgh Dance Strategy*, prepared by the Leisure and Cultural Development Scrutiny panel (convened by City of Edinburgh Council), which utilised Dance Base, the national centre for dance (and a subsequent case study in this thesis) as a focus. Community dance, meanwhile, had its first full review, *Mapping Community Dance* in 2002 by the Foundation for Community Dance evidencing the scale and breadth of the sector to bolster its position in the changing landscape in national arts infrastructure. Scotland had three dance sector audits in 2003 to prepare the way for dance education development in schools by YDance (Scottish Youth Dance organisation), a dance training post-16 audit, and finally a dance and disability audit. From then on, however, fewer "sector specific" reports were commissioned and a trend for collaborative endeavour begins to emerge.

By 2004 the Department of Culture, Media and Sport (DCMS), produced a further report and the key government response (HC 587), which proved a milestone for dance and its relationship to government policy (Burns & Harrison, 2009, p. 43). This drove an agenda for professional dance, dance education and community dance. The DCMS Dance Forum formed in January 2006 pushed hard for a joined up approach across all dance sectors with the development of the *Dance Manifesto* the same year. The Tony Hall review of youth dance and dance in education in 2007 and subsequent response from the government moved Youth Dance England into partnership with the Department for Children, Schools and Families (DCSF), the Arts Council and key education stakeholders to form the Dance Review Programme Board. In 2008 that Board was charged to develop a collaborative national strategy for young people's dance.

Notwithstanding, it was the 2007 report *Mapping dance: Entrepreneurship and professional practice in dance higher education* and the subsequent Arts Council *Dance mapping: A window on dance 2004 – 2008* that really began to evidence the connections across sectors and argued that collaboration was key to the report's findings and recommendations.

By 2009 Arts Council England was undergoing a review of its organisational structure and operation and the following year *Achieving Great Art for Everyone* emphasised collaboration as a formal "ambition" and placed collaborative working as a key aim and vision. In Scotland, at the same time, another organisational shift was about to take place with the closure of the Scottish Arts Council and the 2010 opening of Creative Scotland whose remit was to work in partnership to develop arts and culture across Scotland. The 2011 report *Dance in Scotland: An overview to inform and inspire* clearly demonstrated that dance in Scotland was "connected and mutually dependent" (FST, 2011, p. 25) and that this was a reinforcement of its position and strength. The report revealed the connections across the dance sectors and frames my Scottish case studies – Dance Base, Alan Greig Dance Theatre and Edinburgh College, (while also informing the approach to the English case studies, Cheshire Dance, Lisa Perry and her Collision Dance and the University of Chester).

Continuing national dance strategies were pursued in 2012 with Creative Scotland's *Review of Dance in Scotland* and the 2014 to 2024 ten-year plan, the Dance "Companion Piece" to the *Unlocking Potential, Embracing Ambition* strategy to work together across the

dance sectors reinforcing the 2012 point, "a shared sense that the dance world in Scotland is diverse and inclusive, with a greater willingness to collaborate towards a shared vision" (2012b, p. 5). In England a similarly collective sense of direction was maintained via the legacy of London 2012's Cultural Olympiad, which resonated with the revised plan *Great Art and Culture for Everyone* in 2013 and the *Great Art and Culture for Everyone: Much done but many challenges remain* in 2016. But these formalisations of the pursuit of collaboration - and the impact of that pursuit - are very recent. By framing my own development in dance I can exemplify the dance domains and the dance identities that these reports have sought to reinvigorate the existence of a new identity.

My background

From a young age, I focused on championship Highland Dancing winning the United Kingdom Alliance Championship in Edinburgh in 1976. Leaving school at 17 after taking Scottish Highers, I went to train for two years with a renowned ballet teacher in Glasgow to further my classical ballet skill and sit key dance teaching certificates. (This was Jean Marino who had danced with Margaret Morris' Celtic Ballet.) At this time I also worked as a professional dancer for a 14 week summer season at the Gaiety Theatre in Ayr and as a Highland dancer for a series 'Welcome to the Ceilidh' with Grampian Television.

In 1980 I moved south for the first time and went to study at Bretton Hall College of Higher Education in Yorkshire from 1980-1983. I was able to study drama practices and experimental music as well as focusing on contemporary dance, which was the catalyst for my future career. The three years at Bretton Hall were exceptional in developing my understanding of devised theatre, experimental music and contemporary dance. During this time, I also attended contemporary dance summer schools at the Laban Centre, London Contemporary Dance School, the International Contemporary Dance Course in Edinburgh and the Fife Dance Summer School. After completing my degree in 1983, I gained a place at the London Contemporary Dance School, predominately training in Graham-based technique, Jooss-Leeder technique and classical ballet. Contemporary dance became my passion, inspired by my dance tutors at Bretton Hall College and also my connection with Royston Maldoom who was Dance Artist in Residence for Fife from 1980 to 1984 (and who

encouraged me to return to Scotland after my training year in London as a contemporary dance artist with Antics Dance Company in Fife).

Maldoom and his assistant Frank McConnell encouraged me to form a student dance company with my sister, Winifred Jamieson and friends (whilst I was studying at the London Contemporary Dance School) giving us the opportunity to perform alongside Phoenix Dance Theatre at Dundee Rep Theatre, teach workshops for school groups and lead weekend residencies with youth dance groups at the Lemon Tree Arts Centre in Aberdeen and with Bretton Hall Youth Dance in Yorkshire. Returning to Scotland for two years from 1984 to 1986 I was employed by Antics to perform and teach in primary and secondary schools, at festivals around Scotland and on a collaborative performance project with Tamara McLorg's Splitz Dance in Leeds. Furthermore, in the evenings, I ran a youth dance company in Glenrothes, taught and made new work for St. Andrews University students, Area One dance group, and facilitated weekly evening classes for children in Newburgh and an adult group in Cowdenbeath. At this early stage I was already, and almost continually, crossing between the three sectors, domains or cultures of dance.

A connection with the choreographer Tamara McLorg led me to leave Scotland and take up the position of dance and mime animateur for Peterborough from 1986 to 1988. For the first three months, in order to honour a previous contract, I was also running dance at Intake High School in Leeds and teaching at the Yorkshire Dance Centre. The animateur role enabled me to facilitate and lead work in the community, teach in schools and education establishments in the county where I was advisory teacher for dance, programme residencies and performances with professional dance companies and perform on several key projects with David Massingham and Dundee Rep. Dance Company (Scottish Dance Theatre). In short it was almost a condition of the post that I simultaneously inhabit the professional, community and educational spheres of dance. (I also was a regular visiting artist at the London College of Dance in Bedford on their Bachelor of Education Dance Specialist course.) The crossover between these three dance sectors was fluid and my role as an animateur was precisely to facilitate the connections between professional contemporary dance companies, mime artists, schools and the community. Companies and artists included Phoenix Dance Theatre, DV8, Trestle Theatre Company, Mark Saunders, Gregory Nash Group, Dundee Rep. Dance Company, Adventures in Motion Pictures, The Kosh, Frank

McConnell, David Massingham and Alan Greig. Companies and artists taught and performed in schools and local venues, worked and choreographed with community and youth dance groups, and arranged dance platforms for professional dance artists, private dance academies and both primary and secondary schools. It was a role designed to "join up the dots" and was reliant on a constant interface between the three dance sectors. My role, and the projects that I undertook, depended on collaboration and my belief in being as inclusive as possible.

The Peterborough dance project played an exemplary role on the national animateur scene, taking groups to perform at the Laban Centre, the Edinburgh Festival Fringe, participating in the National Youth Dance Festival and using television as a vehicle to promote dance animateurship in the region with the *Folio* programme in 1987. Furthermore, I was one of the first board members of the National Association of Dance and Mime Animateurs establishing national conferences for the organisation from 1986 to 1988. During this period I also commenced a part-time MA in Educational Theatre (with a focus in dance) at Bretton Hall College while acting as an advisor to the dance panel at the Arts Council.

In 1988, I returned to Yorkshire, working as a freelance dance artist on a Yorkshire and Humberside Arts six-month contemporary dance project, *African Jigsaw* for secondary schools and community groups whilst working as a part-time dance lecturer at Dewsbury College of Further Education and as visiting lecturer on the new BA (Hons) Dance degree at Bretton Hall College from 1988. Furthermore, the Eastern Arts Board invited me to be on their new dance panel until 1991.

Coming back to work in Yorkshire, saw the beginning of my career in higher education. By the time I completed my Master of Arts in 1991, I had become a full-time contemporary dance lecturer at Bretton Hall and shortly thereafter a founder performer with Wayne McGregor Random Dance. McGregor had been one of our students on the dance degree at Bretton Hall and I had helped him with the forming of his company in 1992. His work inspired me and I performed with Random from 1992 to 1994. This experience fed directly into my developing professional practice as a lecturer. Random Dance rehearsed at Bretton Hall in the early years and worked with students on choreography and performance modules enhancing student understanding and professional development. I also choreographed on behalf of the company in Belgium, co-leading a collaborative contemporary youth dance project with a group from Antwerp and Redbridge Youth Dance.

Meanwhile I remained on the dance panels of both Eastern Arts Board and Yorkshire and Humberside Arts (the latter in my capacity as dance advisor to Phoenix Dance Theatre from 1990 to 1996). In the early nineties I was definitely one of the first in sustaining a dance career that both foregrounded and cross-fertilised professional, community and higher education practices.

In 1994 I was made subject leader for dance at Bretton Hall, a programme of study that included an emphasis on dance making in context and community dance. My background and skill base were tightly linked with the requirements of the programme and I was able to feed in the breadth of my experience, developing practice and research in community dance, higher education and professional dance. During this period I re-shaped the degree by means of collaboration with external organisations such as the Yorkshire Dance Centre, a national dance agency, Jabadao, who focused on dance participation in the community and local secondary schools to increase work-based learning opportunities in community and education contexts, and worked with professional dance artists such as Kevin Finnan, Lisi Perry, Jo Breslin, Moving East Dance Company, Alan Greig and David Massingham to develop choreographic and performance practices.

My own research, professional and community practice moved forward from 1994 when I left Random Dance to work with composer and scholar Leigh Landy. We formed Idée Fixe – Sound and Movement Theatre, a practice-led research company, centred on a shared collaborative process of devising whereby all members of the company and participants contributed and had ownership of new performance work. We made several full-length works and a range of shorter pieces from 1994 to 2004 working with professional artists, further and higher education students, in community settings, and performing at several international festivals. During this period, Landy and I gave a joint presentation on dance and music collaboration at the Standing Conference on Dance in Higher Education (SCODHE)[2] event in 1995. In 1996 I was invited back to deliver a paper on "How to assess choreography in higher education" and was subsequently invited by HEFCE (Higher Education Funding Council for England) to represent excellence in dance teaching in higher education for the national video for quality assessors in the arts.

[2] SCODHE is now known as Dance UK.

Meanwhile I had directed the national dance conference, *Dance 95': Move into the future* at Bretton Hall. In looking at current cultural, economic and political issues in dance, presenters from Arts Council England, regional dance agencies, dance critics, artists, academics, educationalists and practitioners were brought together from across the three domains. These included Kevin Finnan, Jeanette Siddall, Janet Archer, Christy Adair, Joanne Butterworth, Clare Lidbury, Jacqueline Smith-Autard and Christine Lomas.

In 1998 I secured a full-time position as Head of Dance at the Liverpool Institute for Performing Arts (LIPA). The staff members at LIPA were recruited from a range of professional arts backgrounds and dance styles as the institution believed strongly in preparing their students for the industry. LIPA placed emphasis on both contemporary and jazz dance as well as preparing students to be the multi-skilled performer in dance, acting and singing. Although the dance programme appeared traditionally and professionally vocational, LIPA also delivered a community arts programme and we were able to develop shared modules and projects across the programmes. We facilitated work-based learning opportunities with elderly homes, schools and youth dance groups and collaborated with Merseyside Dance Initiative regional dance agency on placements and on programming professional artist residencies and performances in the Paul McCartney Auditorium at LIPA. Furthermore, being a board member of Dance Northwest[3] during this time ensured that my knowledge of national dance policy could inform curriculum development and student enhancement opportunities at LIPA.

I was able to outline this emergent philosophy of "the thinking and versatile artist" in a presentation to the *Dancers World of Work* symposium in November 2006. This work was included as a case study in the subsequent Palatine HEA research report, *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education*, 2007. I have already alluded to the fact that this report prompted my decision to undertake the research for this thesis by focussing on what seemed to me the historically defined but increasingly unnecessary sub-divisions of the field.

Working at LIPA from 1998 to 2009, I experienced a conservatoire environment that offered a balance between training and education, between dance as art and dance as

[3] Dance Northwest was the umbrella organisation for the four regional dance agencies – Cheshire Dance, Dance in Greater Manchester, Ludus Dance and Merseyside Dance Initiative.

entertainment, to some extent modelled on higher education institutions in the United States such as the University of the Arts (Philadelphia), Juilliard, the University of Nevada, Las Vegas and the University of Arizona, for example. During my first five years at LIPA I sustained my own creative and scholarly research with Idée Fixe leading to a co-authored video-booklet in 2000, *Devising Dance and Music: Idée Fixe – Experimental Sound and Movement Theatre* and a joint paper "In Transit or Realising One's Aesthetic when the Technology Finally Catches Up" at the *MAXIS* Symposium (Leeds) as well as presentations on collaboration in South Africa. After several years as Master of Arts Programme Leader for Dance and Performing Arts courses[4] at LIPA I moved to the University of Chester in 2010. I have continued to keep abreast of professional and community dance development as a Board member of Cheshire Dance since 2010 with regular meetings with officers from the Arts Council and local authorities. I facilitate collaborative projects between the University of Chester and Cheshire Dance and co-ordinate a variety of work-based learning opportunities for students with Cheshire Dance and collaborating on continuing professional development for students, graduates, regional dance artists, practitioners and dance lecturing staff from University of Chester and other regional universities.

Reflection and training in professional and community dance have been present in all three of the higher education institutions where I have worked. To say that all students at Bretton Hall College became community dance artists, or all LIPA dance graduates became dance performers, or that all University of Chester graduates become dance teachers is certainly not true. Therefore, based on my experiences in all of the dance sectors that will be investigated in this dissertation, curriculum development was informed by developments and needs in all of these areas. Furthermore, visitors (lecturers and practitioners) were invited to represent the vocational horizon for students, not only teaching them professional behaviour but also letting them know about the challenges and opportunities that they face. Conversely, these visitors were witnessing tomorrow's professional and community dancers and educators and experienced their evolving abilities and vision. This type of two-way communication is at the heart of the network of connections identified in this text. These are the interactions that drive our art form forward and are of fundamental importance to an

[4] LIPA decided to cease any postgraduate development and close the existing programmes (not due to numbers as there were 78 students enrolled on three part-time MA courses) just before I left thus ending any interest in scholarly work within the institution.

emerging vision of an inclusive "dance ecology" for the UK which is articulated in this thesis, but by way of an introduction to these interactions, I will also outline some of the perceptions and tensions that are felt by members of the dance community.

Some perceptions from artists, educators and practitioners (2003 – 2016)

The following section brings to the fore views and realities from artists, educators, and various practitioners. The terms *collaboration* and *partnership* are often used interchangeably. Ros Carnwell and Alex Carson (2009, p. 11) in their book chapter, "Understanding Partnerships and Collaboration" outline that collaboration is the way in which we make formal partnerships work between agencies, organisations and/or individuals. This is resonant with the discussion below and later in the thesis.

In 2003 Gill Clarke noted that "artists themselves are remoulding the artistic terrain – artform boundaries are being crossed and definitions blurred" (2003, p. 6) but those acts of remoulding are "influenced by political and economic shifts and the increasing placement of the Arts on wider agendas" (p. 6). . Simon Murray, a professor and theatre director maintains that it is managing "the force fields of collaboration" (2016, p. 34) and often (collaboration) is the result of "an increasingly instrumental and commodified culture which values art making largely in terms of economic or social value added" reasons (2016, p. 46). So while dance artists are forging collaborations (partnerships) with the business world, education and community, for example, it is also true that these 'partnerships' are premised on ideas of instrumental purpose (Murray, 2016, p. 29). He goes on to say, "all performance making is hard-wired to be collaborative" (p. 29) as intrinsic artistic practice, but increasingly as Noyale Colin and Stephanie Sachsenmaier state, it is policy-driven (2016, p. 8).

Furthermore, those partnerships and collaborations come at a time when artists cannot be reliant on a "single ladder of support" (Clarke, 2003, p. 6) but instead pursue multiple sources of support, which "could be considered a compromise, or seen as a creative challenge, a rich learning ground" (p. 6). One of those sources has been higher education and artists (including community dance artists) often work in higher education as visiting lecturers or permanent staff due to the lack of financial support in the arts sector (Colin & Sachsenmaier, 2016). Many dance artists (performers, choreographers, community practitioners) have migrated to higher education since the 1990s (Doughty & Fitzpatrick,

2016, p. 24) and the number of artists in permanent positions and well as those acting as visiting staff in higher education dance have increased. This has not been plain sailing as Sally Doughty and Marie Fitzpatrick state:

"It is evident that, within the dance field itself, the choreographer and the performing dancer attain recognition and therefore authority, whilst the teacher, manager, choreologist and physiotherapist rarely attain the same level of recognition" (Burns, 2007, p. 9).

As dancers move to higher Education, it is small wonder that this tension in the dance world must be understood if we are to seek to understand the nature of higher education dance provision. Sally Doughty and Marie Fitzpatrick, both artist/academics, cite Alison Shreeve (2011) who suggests that there are "two separate cultural worlds" (Doughty & Fitzpatrick, 2016, p. 41) - the professional dance sector and higher education. This "distinction" came out strongly in the 2007 *Mapping Dance* report, which claimed that there existed a "hierarchical notion of the primacy of the artist" (Burns, 2007, p. 9).

When the 2006 *Dancer's world of work* symposium was organised between higher education and the wider dance field (part of the Burns *Mapping Dance* report), Jeanette Siddall, who was then Director of Dance at the Arts Council, expressed the view that for some time the dance field had consisted of a broad spectrum of dance employment that far exceeded dance performance and choreography. Siddall (2007) states:

> So I want to quibble with the specific title of this conference – and its reference to the dancer's world of work. Dancers are commonly understood to be dance performers, and we know that performers are a small subset of workers in the dance world. There are almost 10 times more teachers and twice as many people supporting dance in other ways. In this context, preferencing the "dancer" perpetuates that hegemony and out-dated notion of what working in dance is really about. (p. 47)

But this potentially difficult cross sector issue of status should not be viewed in isolation. In some respects it mirrors a broader issue for the arts in universities which was being addressed in the development of a practice-led scholastic field from the late 1990s onwards as exemplified by the University of Bristol led project (2001 to 2006) Practice as Research in Performance (PARIP). Where in the past tensions arose due to lack of

acceptance by higher education towards professional arts practice, we have moved on and the divisions between dance practice and a more traditional conception of knowledge base are diminishing.

But in the closer working of dance practitioners and academics we must consider practice not only as research but also as a vocational necessity. Emphasis on practice has, as Fiona Bannon states, "no small part to play in the profile of many recent programmes" (Bannon, 2010, p. 57). She draws upon Terry Wareham's Palatine (HEA) briefing report on *Creative graduates: Enhancing teaching-research links in the creative arts* in 2008. We need to hold onto the fact that education is not solely about equipping students to "enter 'industry' but is instead about enabling people to act as catalysts who will ultimately improve industries in a number of ways" (2010, p. 57). This reflects as Bannon writes, a move beyond mastery of skills (p. 58). Inevitably the pressures for undergraduate courses to deliver what students want is compounded by the client-based culture and fee structure we have here in England. The pressures for university programmes to have good results in the National Student Survey, league tables and evidence from Destination of Leavers from Higher Education and the various surveys that higher education institutions have to do for the Higher Education Statistics Agency to be presented to the relevant government departments and other higher education funding bodies. All of this has an impact on funding and course viability, course demand and profile and whether the dance degree prepares graduates for the "wider dance world" and world of work as a portfolio career (Burns, 2007, p. 31).

In 2016, the majority of higher education dance degrees offer "practical study with practical assessments" (Holt, Pickard, Preece, Reed, & Childs, 2015, p. 5) across a full range of dance techniques, genres and styles, education and community practices with many having somatic practices embedded in the curriculum (Holt at al., 2015, p. 5). The range of studies on undergraduate degree courses in dance some ten years after the Burns 2007 report embraces the needs of the wider dance profession: from dance technique to dance performance, dance making and composition, dance teaching and community dance practice, dance management, technology and film, dance history, dance science, cultural and critical contexts, amongst other studies (*QAA: Subject Benchmark Statement: Dance, Drama and Performance,* 2015, p. 10). Therefore the need for higher education to employ dance practitioners from across the wider dance field has increased. The situation of the

artist/academic that Doughty and Fitzpatrick's research illustrates, working in "multiple and fluid ways" (Doughty & Fitzpatrick, 2016, p. 41) in and across higher education, community dance and the theatre dance sectors respectively is a reality. Interestingly, Christopher Bannerman, Professor of dance at Middlesex University also talked about the hybrid artist/academic or academic/artist: We can see this tension as a dilemma which is fundamental to the relationship, or as a step in the evolution of new shared understandings based in part on new generations of hybrid academic/artists, or artist/academics, who are at home in both academic and arts contexts. This need not mean that everyone is a hybrid - with increased contact between the sectors and a critical mass of those mobile between the sectors, will come new, stronger relationships and increased understanding (Bannerman, 2009) of what Lucy Nicholson and Ruth Spencer (2013) say "what it is to be an artist in the UK in 2013 and beyond" (p. 16).

Broadly speaking for the purposes of introduction we can see that the division of labour in, between and across the three dance sectors has been driven by career resilience, artistic curiosity and shared dance making and external policy to form positive challenges and outcomes (e.g. Bannnerman, 2009; Burns 2007; Burns & Harrison, 2009; Clarke, 2003). The realities are that the dance artist, educator/artist or community practitioner or combination of all three have a central place in creating a 21st Century dance ecology.

Research approach

I have employed a qualitative framework. Juliet Corbin and Anselm Strauss explain qualitative analysis requires the researcher to have, "an intuitive sense of what is going on in the data; trust in the self and the research process; and the ability to remain creative, flexible and true to the data all at the same time" (Corbin & Strauss, 2008, p. 16). In turn this allows for the "discovery of theory from data" (Glaser & Strauss, 1967, p. 2) enabling a more open framework, capturing important data that might have been missed otherwise.

The research process has been straightforward. This included a literature review that examined dance histories, contemporary dance and arts policy, and multi-disciplinary approaches to collaboration and communities of practice. The contextualising histories of professional dance and dance in higher education went as far back as the late 19th century; the community dance context commences as recently as the late 1950s. Even for someone like

myself who has remained professionally engaged with the post-millennial flurry of policy documentation, the number of reports came as something of a surprise. I have considered and reviewed reports, papers and documents from Arts Council England, Scottish Arts Council, Creative Scotland, government reports, sector reports, Palatine - Higher Education Academy, local authority reports, Foundation for Community Dance, Department of Culture, Media and Sport, Higher Education Funding Council, QAA: Quality Assurance Agency for Higher Education, Dance UK, Youth Dance England, Dance Training and Accreditation Partnership, Eastern Arts Board, Scottish Executive, Get Scotland Dancing, YDance, Foundation for Community Dance, Calouste Gulbenkian Foundation, National Resource Centre for Dance, Victoria and Albert Museum and Tate London.

Although I was already familiar with the work of Etienne Wenger, my consideration of collaboration further expanded to embrace cultural and critical studies, sociology, social and cognitive science, education, social education and learning theories, public policy, business and management. I have also sought to relate relevant ideas to the nature of community, to communities of practice and what that might mean for professionalisation in dance. Given the breadth of relevant research my initial intention to incorporate this material into other sections gave way to a discrete chapter (Chapter Three: Theorising Collaboration).

The following theoretical concepts have been important to this research. Jean Lave and Etienne Wenger's notion of "Communities of Practice" in 1991 and particularly Wenger's *Communities of Practice: Learning, Meaning and Identity* in 1998 resonate with this inquiry. There are three components (of Communities of Practice): domain, community and practice. In Communities of Practice, there has to be a shared domain of interest such as, a group of contact improvisation practitioners in dance where there is "membership" attached to the domain in question. Secondly, the members of the domain are meeting, sharing and helping each other. They are learning together as a community, developing a shared practice.

Furthermore, I have drawn upon Vera John-Steiner's 2000 book, *Creative Collaboration*. This has provided me with insight into her four "collaboration": *Distributed*, *Complementary*, *Family,* and *Integrative* (discussed more on pages 116 and 117). These 'patterns' address the various ways we collaborate. *Distributed* - working with others in day to day activities and situations; *Complementary* - collaboration that exemplifies people who work together towards a common goal but have different areas of expertise; *Family* - a

collective group who brings new members 'into the fold' through a socialisation process; and *Integrative* – where through collaborating over a period of time, a new shared practice evolves.

Another key concept is Paul Williams' "boundary-spanner" (2012) in cross-sector collaboration. His "boundary spanning" framework moves us to consider the individual in a collaborative situation such as the various roles: - reticulist (manage and cross networks/broker relationships); interpreter/communicator; co-ordinator; and entrepreneur (Williams, 2012, p. 38). These key boundary-spanning capacities are not just particular to Williams' public policy management domain but to artists, educators and community dance practitioners in the dance world as will be shown in the case studies.

I have also drawn upon key performing arts scholars who present current research on collaboration in performance practice and dance devising.

Alongside the literature review in 2010 – 2011, I started preparing for the project's six case studies representing the three sectors of research across two geographical locations, Edinburgh and Cheshire. Overall, the case studies offered me the chance to address specific interplay of policy, practice and collaboration. They provide a consideration of how working across organisational boundaries helps them to achieve a mutually advantageous outcome through organising and making dance as a shared endeavour.

My auto-ethnographical position is relevant as supported by Corbin and Strauss, since the thesis achieves greater insight from lived experience of the issues under discussion. Pragmatically, it also gave me ease of access to well-informed individuals with whom I already had some common history, part of my lived experience that frames the inquiry. Drawing on John Dewey's work, Corbin and Strauss (2008) underpin their foundation for qualitative research that human experience; action and interaction are founded on self-reflection, "both in its relation to what "reality" is and to its role in "knowing"', influenced by what is happening in the world we live in at a particular point in time (p. 5).

I have made several visits to all six organisations since 2010, observed working practices such as meetings, workshops, classes, rehearsals and performances, gathered documentation and analysed relevant data and media recordings and talked with key organisation personnel, artists and practitioners in personal interviews (from 2010 – 2014). Interview meetings were undertaken with consent, recorded and transcribed. The personal

interviews are not "stand alone" research. They have been used to support documentation evidence in each case study such as reports, reviews, plans, research documents, website material, artists theses, observation of performances, rehearsals and other forms of organisational data. Therefore, the interview meetings are cited as 'personal communication' in this thesis.

For the University of Chester and Edinburgh College, I have scrutinised academic programme specifications; module descriptors; handbooks; course validation documentation; reports and annual course reviews. At Cheshire Dance and Dance Base I have accessed mission statements, aims and objectives, artistic and executive reports, business plans, budgets, structure charts and documents, project plans, funding applications, client base data and partnership profiles. For Alan Greig Dance Theatre and Lisi Perry and Collision Dance, I have considered company/project aims, funding applications, funding reviews, performance evaluations, development of professional artistic work, community dance and higher education, regional links and collaborations. Both artists have undertaken Master of Arts studies and I have drawn upon their respective dissertations, which explore creative collaboration as part of their practice-led research.

I have authored several papers on collaborative matters including "Touching the ineffable: Collective creative collaboration, education and the secular-spiritual in performing arts" in *Dance, Movement & Spiritualities*, (2014). I was fortunate to be invited to be part of the research and write a paper for the HEA *Collaborative Arts Practices in HE: Mapping and Developing Pedagogical Models* project, which enabled me to access findings as they emerged. I was able to observe work in performance with Lisi Perry (*Lyrics* 2007 and *The Line* 2008) with Alan Greig Dance Theatre (*The Dearly Departed* 2002; *Other Voices, Other Rooms* 2008; *Query* 2009) and Cheshire Dance – (*The Moment When…* 2012; *Collect-Live* 2013). In addition I have been present at numerous workshops, open classes and previews at Dance Base and the University of Chester as well as Catalyst Dance Management (Dance Base) and venue promoter meetings and observation of staff teaching and student work at Edinburgh College.

In order to ascertain the central question of this thesis regarding "to what extent a network of connections between these three sectors of dance actually exists" (see p. 1), I endeavoured to find out how, where, when and why connections occurred in artistic

collaboration and consequently to ascertain any strategic organisational, financial and/or management implications. What were the reasons behind the perceived mutual benefit or support? How did it occur? Was collaborative working an instrumental imperative or an artistic desire? How and why did mutual dependency transpire and what were the outcomes?

I was quite clear from the onset of the research study that I wanted to look at collaborative practice within and across the three sectors of dance. How did individual professional dance artists and their companies, dance agency practitioners and higher education dance lecturers instil collaborative working in their own artistic practice and between each other? What were the catalysts for this activity? Did policy drive the collaboration and need for connections? Or did the connections occur because of individual experience, desire or dependency or a combination thereof?

I examined in each case study: firstly, the position and reach of collaboration in organisation/company/institution/programme plans and strategies; secondly, where, when and how artistic collaborative practice took place against the specific backdrop of organisational policy; and thirdly and crucially, the dependency on cross-sector collaborative working in being able to fulfil company/organisation/programme strategies and artistic aims.

The title of my thesis indicates a study of developing connections across three sectors. This has involved a consideration of both partnership (in my definition formal, contractual arrangements between individuals and organisations) and collaboration (in my definition a mutual *doing* on the part of individuals). At the outset, however, I wish to make clear that I am not focussing solely on the artistic collaboration – life as lived on the dance studio floor - that is a feature of all dance making. I have been concerned, rather, to consider the recent, historically and geographically unique conditions and drivers that are forging the ecology that my title proposes. Furthermore, I believe that the essential collaborative nature of dance as an art form inclines dancers and choreographers to be entrepreneurial, open minded, generous spirited and deeply resilient regarding these conditions. In the spirit of grounded theory I have resisted the temptation to construct a model, classification or typology of either these external conditions or collaborative responses, rather I have sought to let the case studies speak for themselves and reveal various characterisations of collaboration. The study is pragmatic because it reflects the pragmatism of the subject organisations and those individuals steering their livelihoods through them.

Chapter One presents a historical and contextual overview of the three dance sectors in the UK. The three contextual histories illustrate the development of dance while introducing the interplay that has made possible the new dance ecology in 21st century UK dance, and equally, establish a knowledge base from which to examine the various dance strategies and arts policies outlined in the following chapter.

Chapter Two considers a series of key reviews, national arts strategies, and dance reports since the millennium in both Scotland and England. The reasons for collaboration as a course of action within the realm of public government agencies, such as Creative Scotland or Arts Council England, has been linked to financial, social, educational and political ideas. The reports and strategies identified and discussed in this chapter bring to the fore salient considerations for collaborative working in dance, informing the subsequent case studies as they demonstrate connections in and between the three dance sectors.

Chapter Three centres on the theoretical discourse of collaboration. Commencing an examination of the characteristics of collaboration I briefly consider the "collaboration identities" that imbue each writer or researcher's viewpoint depending on what discipline or field they come from. I move to examine specific models of organisational collaboration from public management and cross-sector working to established research on patterns of creative collaboration, group flow and innovation, communities of practice and the concept of community. The second half of the chapter brings to the fore shared performance-making practices such as ensemble, dance devising and community in moving across disciplines. The chapter does reveal some tensions that arise in collaborative working for further consideration in the subsequent case studies.

Chapter Four presents the work of two professional contemporary dance artists, two higher education dance programmes and two dance agencies. In each case study, I examine collaborative working in terms of organisational structure, documentation, operational considerations and artistic practice in order to identify and establish the network of collaborative connections. Please note that footnotes in this case studies chapter have been used more inclusively to give more detail concerning sources for ease of reading.

The final chapter draws together findings from the historical sections, the policy overview and the portfolio of case studies in order to draw conclusions.

CHAPTER ONE

THREE HISTORIES AND THREE CONTEXTS

This chapter discusses the histories and development of professional dance, dance in higher education and community dance in order to frame the distinctions and collaborations that underpin the subsequent case studies.

PROFESSIONAL DANCE – HISTORICAL CONTEXT

Introduction

This discussion will touch on ballet in the late 19th century and its impact on the British dance culture (Rowell, 2000, p. 193). Furthermore, it will introduce European modern dance and distinct American influences from the beginning of the 20th Century in order to locate the development of what is known as British contemporary dance (Carter, 1998, p. 4). Alexandra Carter, the dance historian states that, although we may wish to place our study of history into "neat boxes of knowledge, which embody uncontested facts," (2004, p. 13) in reality the field is, as she states, "analogous to the study of clouds. Clouds have the capacity to change shape, to present different images, depending on who is looking at them, and when and why" (p. 13).

Early influences: Ballet development

To discuss the growth of theatre dance from the mid to late 19th century in Britain is essentially to look at the development of classical ballet in order to identify some of the important roots of collaborative working in dance. Indeed, Alexandra Kolb asserts, that from the 19th Century, dance and the performing arts have gradually moved toward less authoritarian structures (2016, p. 70), in both artistic and organisational collaboration and this notion is something of a guide to this first section.

The music hall tradition of the late 1890s included ballet performances called "divertissements" as part of a series of variety acts (Siddall, 1999, p. 6). Within the music hall tradition, ballet was intended for a popular audience, providing entertainment for the working classes, a distraction for a short while for those "whose homes offered few comforts"

(Siddall, 1999, p. 6). As Carter reminds us, for the ballet girls in the music hall theatres, their lives too were less than favourable having to deal with poor back-stage conditions and lack of status (1995, p. 41). The music hall, as Siddall purports provided "limited performance opportunities" and no "professional support" or "organisational base" (1999, p. 7). Professional dance, as she goes on to outline, suffered from a low profile and a lack of status in Britain (p. 7).

In 19th Century Russia, on the other hand, external influences were evident and even embraced with Charles-Louis Didelot from France reshaping ballet teaching in Russia and laying the foundations of a St. Petersburg style (Shead, 1989, p. 11). Furthermore, the arrival at the Imperial Theatres in Russia of Marie Taglioni, performing her father's choreography (Filippo Taglioni was the first and original choreographer of *La Sylphide* in 1932) *La Sylphide* in St. Petersburg in 1837 similarly spurred development. But, as Richard Shead (1989) states, "the most important event of all in the history of Russian 19th-century ballet was the arrival of the French dancer and choreographer Marius Petipa" (p. 13). Petipa re-staged or choreographed over 50 ballets for the Imperial Theatres in Russia until 1904 and was one of the most prominent choreographers of the time. His influence was to have an impact on Serge Diaghilev and his Ballets Russes.

In Britain, although rather later, the move to establish a more robust and well-regarded British dance culture also fell to external influences and several key ballet artists came to Britain to perform, choreograph and teach during the latter part of the nineteenth century. Significantly for this thesis, artists who crossed the boundaries of professional theatre dance and dance education and training were particularly influential in the spread of classical ballet performance from the music hall tradition to what we might term "main stage". Indeed, as early as 1911 a special Coronation Gala for King George V and Queen Mary was held at the Royal Opera House featuring a debut British performance of Serge Diaghilev's company Ballets Russes (Shead, 1989, p. 48).

This apparent volte-face in the status of theatre dance in Britain can be traced back to the move from Moscow to London of the eminent ballet dancer, Leon Espinosa in 1872. Espinosa had studied ballet at the Paris Opera, dancing in France until he left for Moscow to dance for the Bolshoi Theatre in works by Marius Petipa, before choreographing with his son Edouard Espinosa for music hall, pantomime and plays in London. Another key artist was

Enrico Cecchetti. Although Italian, Cecchetti had spent the majority of his performance career with the Russian Imperial Ballet as a principal dancer, then becoming a ballet teacher in Russia at the Mariinsky Theatre, before being invited by Diaghilev to be ballet master and character "mime" performer with Ballets Russes from 1910 to 1918. Following his departure from Ballets Russes, he opened a school in London and became a key ballet teacher employing his Cecchetti Method[5] of teaching. The Espinosas and Cecchetti[6] provided a solid base for future professional ballet training in Britain. Poesio (1994) states that Cechetti's influence "is evident mainly in England, where the Cecchetti training was at the base of later works by Ninette de Valois, Marie Rambert, Frederick Ashton and Antony Tutor" (p. 129).

During the early years of the twentieth century the Ballets Russes, the Imperial Ballet in St. Petersburg and the Bolshoi Ballet in Moscow were the dominant forces in ballet. Diaghilev's Ballets Russes "transformed the world of dance, theatre, music and the visual arts, as no one had every done before (or has done since)" (Scheijen, 2012, p. 1). The company employed excellent dancers and pursued artistic collaborations when they were based in Paris; working with artists, designers, composers and choreographers to create as Sjeng Scheijen states, "the freedom for individual expression" in their work (p. 99). Michel Fokine, premier Russian dancer and choreographer has to be mentioned. He was one of the most influential choreographers in the early 20st Century, standing his ground in 1904 at the Imperial Ballet Theatre in Russia attacking the ballet establishments "blind conformity to tradition" such as a highly stylised form of mime and the ballerina's costume of pointe shoes and tutus (Au, 2002, p. 72). In 1905 Fokine saw Isadora Duncan perform in St. Petersburg which was to have an influence on his drive to free ballet from what he saw as dancing gymnastics, lack of true expression, seeking fluid connection through a work rather than a series of episodes where audience clap to congratulate the skill of the dancer and a complete blend of music, painting and movement (Brinson & Crisp, 1971, p. 74). Fokine choreographed with Ballet Russes works such as *The Firebird* (1910), *Scheherazade* (1910), *Petrushka* (1911) and *La Spectre de la Rose* (1911) working with artists such as Alexandre Benois, Leon Bakst and composers Stravinsky, Rimsky-Korsakov and Weber. In this push to

[5] The Cechetti Society was formed after the publication, *A Manual of the Theory and Practice of Classical Theatre Dancing (Methode Cechetti* by Beaumont and Idzikowsky in 1922. This was a way of codifying Cechetti's method of teaching found within the syllabus offered by the Imperial Society of Teachers of Dancing, I.S.T.D.

[6] Other dance artists included Nicolas Legat and his wife Nadine Nicolava Legat from the Mariinsky Theatre, who started the Russian Classical Style here in Britain later in 1923.

find a more collaborative approach and collective work of art, Fokine fulfilled Diaghilev's vision (Au, 2002, p. 80).). The performers, choreographers, designers and composers of Ballets Russes, under the direction of Diaghilev, produced the "most perfect work of theatre art then seen; he had blazed the trail of the new and the avant-garde; and he inspired, and largely schooled, those who were about to create the national ballets which arose after his death" in other parts of world (Brinson & Crisp, 1971, p. 103). These national ballets were formed by ex-Ballet Russes dancers; George Balanchine in the United States, and Ninette De Valois and Marie Rambert in Britain. De Valois and Rambert were instrumental in forging the development of a British ballet culture by effectively ensuring that ballet was a viable career for British dancers.

Rambert had been invited by Diaghilev to work with his company in 1912, on the strength of her skills in Dalcroze eurythmics, to help the Diaghilev dancers to be more skilled at dealing with the "complex rhythms of Stravinsky's 'Sacre'" (Brinson & Crisp, 1971, p. 103). Returning to England in 1914 she went on to form her own performance group with her students (of whom Frederick Ashton went on to considerable success) in 1926. In 1930 she named her company (which by then included Alicia Markova) Ballet Club and a few years later in 1935 changed its name to Ballet Rambert.

Meanwhile, by 1919, Ninette De Valois had started performing in music hall ballets whilst continuing her ballet training with Espinosa and Cecchetti in London. A few years later in 1923, like Marie Rambert before her, De Valois was invited to join Ballets Russes. She left that company in 1926, the same year that Rambert's performance group first performed in London. De Valois started her own Academy of Choreographic Art in London and a ballet school in Dublin in 1927[7]. Ultimately, she wanted to be in London and form a company of her own and managed to secure an agreement with Lylian Baylis at the Old Vic Theatre (London) to form the Vic Wells Ballet in support of the rebuilding of the Sadlers Wells Theatre, which Baylis championed in 1928. By 1931 Alicia Markova had moved across from Rambert's Ballet Club and De Valois had also attracted another Ballets Russes dancer, Anton Dolin, by the time the Sadlers Wells Theatre reopened[8]. Vic Wells Ballet became known as Sadler's Wells Ballet in 1939 (until it received a Royal charter in 1956 and

[7] Ninette De Valois was born in Ireland in 1898 and grew up in England from 1905.
[8] The company changed its name to the Sadlers Wells Ballet and Training School in 1939.

became the Royal Ballet and Royal Ballet School). Importantly, both Rambert and De Valois were dance artists who formed their own dance companies *and* training schools. They crossed the borders between professional dance performance and training.

This flow of events is encapsulated by Peter Brinson and Clement Crisp (1971), "by August 1929, when Diaghilev died in Venice – almost exactly twenty years after he first brought his Russian dancers to Paris, the art of ballet in Western Europe had been enlarged and changed" (p. 103).

During the 1930s dance artists who had performed with Ballets Russes and the fledgling British ballet companies were keen to develop companies of international standing through encouraging the training of dancers of the future. With British talent such as Frederick Ashton, Margot Fonteyn, Beryl Grey, Michael Somes, (and followed later in the 1960s with Antoinette Sibley, Anthony Dowell, Kenneth MacMillan and Merle Park), British ballet theatre had developed significantly. Choreographers such as Frederick Ashton, influenced by the more collaborative approach of Michael Fokine (Ballets Russes), have been acknowledged for their more open approach to choreography. In terms of a more shared collaborative process in making dance work, Joanne Butterworth states, Ashton was an "editor, using his dancers as inspiration and allowing them to contribute to the choreographic process" (Butterworth, 2009, p. 180-181). Therefore, as Butterworth exemplifies, the ballet genre had stepped out if its traditional making practices to a more democratic process. Furthermore, there was an increase in the standard of teaching in the smaller private ballet schools with the establishment of the various dance teachers associations and the graded examination syllabi such as the British Association of Teachers of Dancing (1892), the Imperial Society of Teachers of Dancing (1904), the Royal Academy of Dancing (1920) and the British Ballet Organization (1930).

Although the Second World War inevitably placed the arts under severe constraint the Council for Encouragement in Music and the Arts (forerunner to the Arts Council) was formed in 1940. It was recognised that the British ballet companies could provide diversion and entertainment for servicemen and women and those people left at home in the midst of crisis, turmoil and hardship (Wickham, 1962, p. 6). Theatre dance started to appear in factories, warehouses, village and church halls with programmes for this early manifestation

of community dance including Ballets Jooss and Celtic Ballet whom I discuss later in the chapter.

> This constant wartime touring by Ballet Rambert, the Sadlers Wells Ballet, the Ballet Jooss and other companies, no less than the large number of service men and women who saw the companies in London, created a new interest in dance, especially classical ballet. (Calouste Gulbenkian Foundation, 1980, p. 104)

Ballet continued to expand after the war with the establishment of London Festival Ballet (now known as English National Ballet) by Dolin and Markova. Western Theatre Ballet followed in Bristol in 1957, subsequently transferring to Glasgow in 1969 to become known as Scottish Ballet, and Northern Dance Theatre was founded in Leeds in 1969 and to become known as Northern Ballet Theatre from 1976. Importantly, all of these companies had relationships with local ballet schools or young dancers associate schemes ballet programmes thereby increasing the opportunity to study ballet to a professional level. Although classical ballet held a strong place in theatre dance development in Britain, the following section illustrates the growth of modern dance through the first half of the twentieth century, and introduces its strong relationship with the subsequent development of dance in UK higher education.

Early British modern dance and European influences

Before exploring these European modern dance pioneers it is worth noting that they themselves were, to some extent, mirroring early 20th Century North American dance artists, particularly Maud Allen, Isadora Duncan, Ruth St. Denis and Loie Fuller who attracted a following that countered the conventions and restrictions of ballet technique (Carter, 2005). As Carter (2009) phrases it, they were "dancing the "natural"' (p. 1) and they had their British counterparts in Margaret Morris, Madge Atkinson and Ruby Ginner.

From 1910 onwards, Margaret Morris developed an "astounding number of diverse theatrical, educational and therapeutic areas" of work (Nicholas, 2004, p. 120). As discussed on pp. 44 – 47, Morris had been inspired by Raymond Duncan's lecture on Ancient Greek art work and his sister Isadora Duncan's movement into her own dance style which already adopted classical ballet control but encouraged freedom of positions such as parallel, a use of breath as in yoga, and natural movement of the spine with swings, runs, skips and free

gestures (1969, pp. 20-21). As Jack Anderson (1997) points out this Greek style influence "was only the first step toward a technique of her own" (p. 27). Larraine Nicholas maintains that Morris and Laban are "comparable" in that they both wanted to find their own system of movement based on the "natural laws of movement" (2004, p. 120), and importantly "their work encompassed dance for both amateurs and professionals" (p. 120); significantly, they also both developed their own dance movement notation systems.

Atkinson and Ginner, meanwhile, were developing their work. Atkinson choreographed for theatre productions and staged ballets at the Opera House and Gaiety Theatres in Manchester. From 1914 to the mid-1920s Ginner was also choreographing performances with her group Grecian Dancers for a range of festivals such as the "Greek Festival of Drama, Folk Song and Dance in Athens and outdoor performances in Hyde Park and Regents Park, London" (NRCD, 2010, p. 4). During this time, Morris was also choreographing her own work and developing her Margaret Morris Movement technique. "Morris eventually found herself torn between dance as theatre, therapy, and pedagogy" (Anderson, 1997, p. 28).

Of course these concerns of Morris's work are paralleled to some extent in the work of Rudolf Laban. Laban, who came from Bratislava, Slovakia, studied architecture in Paris at the Écoles des Beaux Arts where he became interested in the moving body and spaces, moving to Munich in 1910 working as an illustrator and studied "old notation systems and Noverre [French ballet master]" (Hodgson & Preston-Dunlop, 1990, p. 64). John Hodgson and Valerie Preston-Dunlop go on to state that Laban focused on developing *Bewegungskunst*, the movement arts, in his school in Munich and also in Monte Verita, near Ascona, Switzerland, during the summer months from 1913 to 1919 (1990, p. 35). These summer courses included performances with the likes of Mary Wigman one of Laban's students who was an *Ausdrucktanz* (expressionist dance) pioneer. As Preston-Dunlop presents on the Trinity Laban Conservatoire website about Laban, "In 1919 his major career in Germany began. Rudolf Laban ran a dance theatre company, a chamber dance theatre company and opened a main school, a movement choir for amateurs, wrote articles and books, performed, and created dance works" (Preston-Dunlop, 2016). Laban taught movement courses for lay dancers, ran dance theatre companies and from 1922 worked in a

movement research lab with his students developing his own notation system (Huxley, 1994, p. 159).

Writing of the 1920s UK dance scene Michael Huxley has illustrated that most accounts of modern dance as a theatre dance genre focus on professional dancers whereas in Germany "there were numerous dance groups which consisted of amateurs and students" (1994, p. 159). Laban's movement choirs as Huxley states were inclusive, and resonated with what we understand today as a principle of community dance (1994, p. 160). By 1930 Laban had become movement director of the Prussian State Theatres. He stayed in Germany under the Nazi government until 1936 and was fortunately invited to Dartington Hall, England by Kurt Jooss (Hodgson & Preston-Dunlop, 1990, p. 77). (Jooss was a former pupil then assistant of Laban who had been in England at Dartington Hall since 1934.) Butterworth asserts that "for a number of reasons Rudolf Laban's arrival in Britain in 1938 had little direct influence on professional dance in Britain, despite the fact that he had been an established choreographer and teacher in Germany" (2002, p. 43). In fact Laban's work in the 1940s in Britain and beyond focused on developing educational dance and his own movement system with Lisa Ullmann, outlined in his seminal work *Modern Educational Dance* published in 1948. Mark Evans states that Laban's work in Britain influenced "dance performance into physical education and other areas of movement training" (Evans, 2009, p. 32).

Meanwhile, Jooss's connection with Britain was also independently important to modern dance development. After first working with Laban in the 1920s, he set up his own company. Jooss came to the fore with his ballet, *The Green Table,* which took first prize at Le Grand Concours de Chorégraphie in 1932 (Lidbury, 2004). He established himself as dance director of the Folkwang Tanztheater in Essen, Germany, until he had to flee the country in 1933 after refusing the Nazi government's orders to dismiss Jewish dancers from his company. Jooss and Sigurd Leeder found a home for their school in Devon at Dartington Hall in 1934 and the re-established Ballets Jooss company in 1935 (Lidbury, 2015, p. 8). Jooss concentrated on his company Ballets Jooss and Leeder ran the Jooss-Leeder school. Jooss performed throughout Britain from 1934 until 1948 when he left for Chile and Leeder continued to teach in London.

While alert to these new ideas and influences Margaret Morris had continued to plough her own furrow and founded the Celtic Ballet Club, which toured during the war years

before reemerging as the Celtic Ballet of Scotland in 1947. The company's choreography used Morris's own movement style combined with highland dance and Scottish country dance movements (Nicholas, 2004, p. 125) with costumes of tartans and kilts which became something of a trademark when her company were invited to perform at Ted Shawn's Jacob's Pillow Festival in the United States in 1954. Nicholas asserts, "Morris was one of the individuals attempting to establish dance companies and repertoires using a non-balletic vocabulary" (2004, p. 121). Morris had been accepted by the modern dance world and recognised at the leading contemporary dance platform in the United States. Morris renamed her company the Scottish National Ballet in 1959 in anticipation of a performance at the Festival Theatre in Pitlochry in 1960.

Morris was by no means alone. The period from the end of the Second World War until 1960 saw formation of a range of innovative companies. Dance Theatre, formed by Ernest Berk and Nesta Brooking in 1946, combined modern dance and ballet. New-Ballet Company in 1952 merged the Jooss-Leeder training of Antoinette Wijnberg and Patrick Harvey with Wijnberg's Spanish dance background and continued to close the net between ballet and modern dance forms (Nicholas, 2004, p. 125). Finally Hettie Loman, who had trained at the Laban Art of Movement Studio in Manchester, established the expressionistic British Dance Theatre in 1950 and subsequently renamed the Hettie Loman Dance Theatre in 1958.

In the relationship between UK based European influences such as Laban and Jooss with the more overtly "home-grown" work of Morris we start to see a cross-over between education, pedagogy and professional dance. Atkinson, Ginner, Jooss, Laban, Leeder and Morris were key in the development of modern dance. Furthermore, I show in the Dance in Higher Education – Historical Context section, the development of a British modern dance scene dependent upon higher education support. From the commencement of physical education teacher training in the early 20th Century through to the Second World War and onwards, we see an "openness" to forms of expressive dance. Similarly, from Morris and her British contemporaries through to the modern dance training offered by the Jooss-Leeder School at Dartington Hall in 1930s and 1940s, we see a commitment to dance education, training and pedagogy, attracting students from all over the world (Lidbury, 2004). This paved the way for Laban's work, which was adopted by several colleges of higher education

such as Nonington College of PE and I.M. Marsh College in Liverpool, for example. One can thereby identify the influence of theatre dance on education.

At the same time, the continuation of Sigurd Leeder's work at Morley College, London was also providing a backdrop for British contemporary dance. Indeed, as Nicholas states, the "alliance between modern dance and education was a well-established British phenomenon" (2004, p. 128). This is important as the crossover in practice paved the way for the future. As Nicholas (2004) purports, modern dance had developed a position in Britain and by the mid-1960s it was possible to claim, "there was an active British generation of dancers trained or influenced by this tradition" (p. 128).

> In an effort to establish a supportive organization for modern dancers, Hettie Loman and Sally Archbutt of the British Dance Theatre set up the Contemporary Dance Theatre Centre at Toynbee Hall in 1954. In adopting this name they were consciously attempting to define their work in terms of the present, in order to counter criticisms that modern dance was old fashioned [and] locked in a pre-war style. In fact, the term 'contemporary dance' began to be used from the mid-1940s, Ballets Jooss being advertised as "the contemporary dance theatre" and the term gained currency as synonymous with modern dance during the 1950s. (Nicholas, 2004, p. 127)

The term "contemporary dance" clearly evolved as a preferred term to "modern dance" in Britain and went on to become, as described by arts journalist and dance author Lyndsey Winship, a catch-all term for the melange of modern and post-modern dance forms that developed during the 20th century as a reaction to the strict style of classical ballet. Nicholas (2004) goes on to note that the company British Dance Theatre already used the name British Contemporary Dance Theatre in some of their 1950s publicity. The forward thrust of the Contemporary Dance Theatre Centre supported dance artists such as Leslie Burrows as well as several ex-Ballets Jooss dancers such as Lisa Czobel and Alexander von Swaine. In parallel John Broome's Related Arts Centre dance platforms formed in the late 1950s also provided classes, workshops and performances in contemporary dance.

US influences on British contemporary dance

Although Graham's first visit to Britain in 1954 was not well received (Nicholas, 2004, p. 127), there were supporters who were inspired by Graham's performance including Marie Rambert and the entrepreneur Robin Howard. Marie Rambert was sufficiently intrigued by Graham's 1954 visit to encourage her company choreographer Norman Morrice to pursue his interest in modern choreography. His work *The Two Brothers* was performed at the Jacobs Pillow festival in the US and from this he was awarded a Ford Foundation Grant to study with modern dance choreographers[9] and particularly with Graham. When he returned to Britain in 1962 he recommended that Rambert scale down the size of the company and create a new modern dance repertoire.

The following year Howard invited and funded the Martha Graham Company to return to Britain to the Edinburgh Festival in 1963 and the Merce Cunningham Dance Company had a month-long season in London the year after. Remarkably, by the time Howard formed the Contemporary Dance Trust in 1966, Martha Graham was a patron alongside Ninette de Valois and Marie Rambert (Jordan, 1992). Robert Cohan, who was with the Graham Company, came to teach the renowned Graham dance technique for Howard and start up a school with Howard at Berner's Place, Euston in London. In the same year, Morrice, again with first-hand knowledge of the 1960s US dance scene, was appointed Associate Artistic Director of Ballet Rambert. He immediately streamlined the company in line with his earlier recommendations to Marie Rambert to make it more financially viable, effected a more contemporary repertoire and brought in a range of choreographers such as Glen Tetley, Anthony Tudor and later Lindsay Kemp. What is interesting about Tetley is that his work was built upon both ballet and American contemporary dance techniques such as Graham-based work to develop strong technical dancers but also an interest in "how synthesis of technical languages, modern and classical, could be used to make a more expressive medium" (Butterworth, 2009, p. 182).

Meanwhile, Howard's Contemporary Dance Trust - with Cohan at the helm - formed what was to become known as The Place, home to the London School of Contemporary Dance in 1966 and London Contemporary Dance Theatre from 1967 (Rowell, 2000, p. 189).

[9] About us: Our history. Retrieved from Rambert Dance Company website on December 4, 2015 from http://www.rambert.org.uk/about-us/our-history/

Cohan had, as Butterworth states, "a multifaceted role at London Contemporary Dance Theatre [from 1967 – 1977]" (2009, p. 182) which involved leading the company and school "teaching, performing, choreographing and directing" and establishing a "good technical foundation for the company based on his personal experience with Graham" (p. 182). Graham-based technique was *de rigeur* at the London school (alongside ballet and some Cunningham technique) and many dancers evolved from this training to become members of London Contemporary Dance Theatre, other companies, community dance animateurs and lecturers in higher education. The Place became known as the "flagship" or leading centre of British contemporary dance and held this position for many years (Butterworth, 2009; Jordan, 1992; Mackrell, 1992; Rowell, 2000).

Both London Contemporary Dance Theatre and Ballet Rambert were dance companies with "a professionalism in contemporary dance that stood comparison with that of ballet" (Jordan, 1992, p. 1). This wave of contemporary dance performance development pushed new directions in policy at the Arts Council. By the late 1960s funding for contemporary dance sat within the ballet sub-committee of the music panel at the Arts Council of Great Britain but a new committee was then formed to "assist creativity in ballet and in the new forms of dance theatre which are evolving from it" (Siddall, 1999, p. 16). The new committee, the Dance Theatre sub-committee, was formed in 1970 and established its own Dance Advisory Committee in 1977. Finally, as Siddall states, in 1979, the Dance Department was formed with its own Director[10] (1999, p. 16).

> [T]hree elements mingled in the birth of British modern dance, that of Laban- Jooss-Leeder felt mainly in the schools, that of Graham deriving from American modernism and transmitted through London Contemporary Dance Theatre, and that of American post-modernism transmitted principally from Cunningham through Ballet Rambert, now called Rambert Dance Company, and through teachers in vocational schools. (Brinson, 1991, p. 17)

While the work of Atkinson, Ginner, Morris, Laban, Jooss and Leeder had played a strong part in modern dance development here in Britain, those developments were very much furthered by both American modern dance and the American postmodern dance

[10] Arts Council Of Great Britain records from 1928 – 1997, stored by the Victoria and Albert Museum. Retrieved on August 15, 2011 from ACGB: ca. 26,500 files in 134 series: *Arts Council of Great Britain: records, 1928-1997* from http://media.vam.ac.uk/media/website/acgb/

movement which began to dominate in the 1960s following exposure to the astonishingly "new" work of Merce Cunningham, a former dancer with the Graham company who had formed his own company in 1953. What is important about Cunningham is the extent of his collaborations with a number of artists especially John Cage and Robert Rauschenberg. As Alexandra Kolb (2016) suggests, Cunningham's "collaborative pieces gesture to a loosening of authorial control over the work, facilitated by his choreographic method of establishing the sequence or length of dance sections through chance processes which lead to indeterminate structures" (p. 60). The dancers were given more of the reins in his work. Cunningham's non-literal work, movement for movements' sake, was the bridge between modern dance and the future postmodern dance movement in America. Cunningham influenced dance artists such as Yvonne Rainer, Trisha Brown, Meredith Monk, Steve Paxton, Deborah Hay, Lucinda Childs, Simone Forti and Twyla Tharp amongst others. Sally Banes (1987) asserts that these constituted the first affiliation of dance artists who broke the boundaries, assumptions and perceptions of what dance might be. Butterworth states that these individuals "redefined and radicalized dance practice by challenging the orthodoxy of certain dominant ideologies – notions of excellence, elitism, the idealisation of the body and hierarchical structures" (2002, p. 150). Importantly, the American postmodern dance movement "favoured a more egalitarian society and experimented with group decision-making…flat hierarchies and inclusive decision-making processes" (Kolb, 2016, p. 61) from the 1960s onwards.

The 'New Dance' movement in Britain

In Britain, although The Place was home to The London Contemporary Dance Theatre and training school, it was also a hub for experimental dance activity in the late 1960s and early 1970s. Many dance artists formed their own groups and projects to explore and platform their own choreographic work and The Place became associated with several key artists and groups. Companies such as Geoff Moore's Moving Being and Jackie Lansley and Sally Potter's Limited Dance Company were a regular presence there. Robin Howard also continued to bring in guest artists: "He had brought Twyla Tharp over in 1967, in the days before she was a "proscenium" choreographer" (Jordan, 1992, p. 14). Stephanie Jordan goes on to state, he also sponsored Henrietta Lyons and her sister to study in New York in 1965. Lyons was "one of the earliest choreographers to find an alternative to the

Graham/Cohan model" of training (1992, p. 25). It was Merce Cunningham's "abstraction and humour" that appealed to Lyons, the "liveliness of his experiment" (p. 25). She taught classes at the London Contemporary Dance School that were Cunningham influenced and started working on her own choreographic work, several pieces using "Cunningham-style chance procedures" with dancers such as Siobhan Davies and Richard Alston.

Alston was inspired by Lyons and began using some of her dancers in his own work too. His interest in Cunningham's work was further enhanced when Viola Farber taught at London Contemporary Dance School. Farber's classes were similar to Cunningham's technique class, as she had only left his company a few years before and Alston found Farber's Cunningham-based technique far more suited to his tall frame. "After that course, he says, he never took another Graham class" (Jordan, 1992, p. 26). It was during that time that Alston formed his group Strider with Diana Davies, Jacky Lansley and Sally Potter, which was one of the first experimental dance groups to come out of The Place. What is important about Strider is that although Alston was director, decision making concerning group organisation and choreographic process and material were all made jointly. Butterworth emphasises that "collaborative pieces were common, often exploring political issues of sexism, elitism or feminism, or the ideological situation of arts practice" (Butterworth, 2009, p. 183). Many of the experimental dance groups at that time worked as collectives. The work of Strider "subscribed to the new, open, democratic model for art of the time" (Jordan, 2003, p. 157) which was also pursued by British dance artist Rosemary Butcher.

Butcher had studied dance at Dartington College of the Arts from 1965 to 1968, taken Graham dance classes at London Contemporary Dance Theatre and further training in New York at the Doris Humphrey school (another key modern dance pioneer) and the Cunningham Dance Studios. "The artists to have the greatest influence on her, however, were those at the vanguard of American postmodern dance such Yvonne Rainer, Trisha Brown, Steve Paxton, Anna Halprin, Elaine Summers, and Lucinda Childs" (Bremser & Sanders, 2011, p. 85). On return to the UK in the 1970s, she formed her own experimental dance company in 1974. Butcher subscribed to a collective way of working, using improvisation as shared creation and performance of dance. She has had many collaborations with visual artists and composers taking dance out of conventional theatre spaces, which she continued

developing throughout her career despite "fluctuating financial support, Butcher has shown herself capable of constant renewal" (Bremser & Sanders, 2011, p. 87).

It was at this point too in the 1970s that Alston, on his return to Britain, taught Cunningham technique classes and Cunningham's choreographic methods of chance procedures. Alston's early work with Strider was indeed inspired by this more radical approach to making and performing dance (Jordan, 1992). In the same way that Robin Howard had fought a UK corner for Martha Graham, Richard Alston was largely responsible for the regular return of Cunningham to the UK during the 1980s. (Indeed, the Rambert company re-staged Cunningham's *Fielding Sixes* in 1983 at the Royal Northern College of Music in Manchester.)

In summary, interest in postmodern dance emerged in Britain shortly after the formation of London Contemporary Dance Theatre and Ballet Rambert's shift to a contemporary repertoire. The improvisational methods by which choreography was created ensured the roles of dancer and choreographer became less distinct (Butterworth, 2009, p. 182). The development of this new post modern dance in the UK rapidly became known as British New Dance.

The notion of creative democracy was developed much more radically by X6, a dance collective of five dance artists: Emilyn Claid, Maedée Duprès, Fergus Early, Jacky Lansley and Mary Prestidge, formed in 1976. Their *raison d'être* was to experiment, "altering the way people think about dance" (Mackrell, 1992, p. 1). The collective centred their work on a "hotbed of feminist politics and experimental performance" and "collective working … encouraged the networking of group process rather than the individual voice" (Claid, 2006, p. 12.). Their pursuit of "new dance" was not about a single ideology or a particular approach to making dance but "its openness to a wide range of influences and ideas". It was as Judith Mackrell (1992) commented, the most "radical" work came from artists who had been in mainstream dance companies and wanted the dance world to rethink and open up to the possibilities of what dance could be (p. 1). "Our re-thinking in the 1970s concentrated on giving the dancer a voice, verbally and politically" (Claid, 2006, p. 54). These artists were pursuing whatever they felt they needed to express, explore and present. The notion of having a place to present this kind of work was quite important. X6 had several spaces from their beginnings in the Butlers Wharf warehouse until they found a disused varnish factory in

Chisenhale Road, which became known as the Chisenhale Dance Space, a cooperative artist-driven dance venue[11].

A collaborative connection between X6 and Dartington College of Arts came about due to the relationship between Mary Fulkerson, a US dance artist and Head of Dance at Dartington College of the Arts in the 1970s. "Mary Fulkerson and her fostering of release work and contact improvisation soon after its invention by Steve Paxton" (Bremser & Sanders, 2011, p. 11) encouraged X6 members to join her classes and attend guest residencies with Steve Paxton at Dartington College. Mary Prestidge, for example, would go on to become one of the leading UK experts in contact improvisation and also work as a lecturer in higher education, in particular at LIPA. Such collaborative connections between, the developing experimental New Dance in Britain, worked across professional contemporary dance and higher education dance development and, in many cases, also crossed into community dance as well (see the relevant chapters for further detail).

The wider independent dance scene in the regions

It is noticeable that, with the honourable exception of Dartington College of the Arts, this contextualising chapter has been largely concerned with London-based developments, whether as a point of focus for international input or as a draw for British artists. Nevertheless, companies such as Moving Being in Cardiff, EMMA Dance Company in the East Midlands, Ludus Dance in Education Company in the North West and Jumpers Dance Company in Wales were starting to make their mark during the 1970s. Some of these companies took a more overtly educational and communitarian approach to their work and Ludus, for example, was established in the relatively small community of Lancaster in 1976 as the first dance-in-education company.

Although Scotland did not yet have a contemporary company, Scottish Ballet, under the leadership of Peter Darrell, established the education and outreach company Steps Out, which was able to develop as a "contemporary wing" of the parent organisation (The Scottish Dance Theatre – formerly Dundee Repertory Dance Company - was not founded until 1986). There was an emerging consensus from The Council of Regional Arts Associations that funding for dance had been London-centric and that the move to encourage regional

[11] History of the development of Chisenhale Dance Space. Retrieved on January 6, 2015 from http://www.chisenhaledancespace.co.uk/about/history

development was a good thing. The position of what would later became known as "the independent dance sector" was much enhanced by the Arts Council report *The Glory of the Garden* in 1984 which addressed regional arts development. (As will be presented later it is noteworthy that community dance initiatives underpinned several of these companies. And, as will be discussed in Chapter Two, funding for regional arts development was finally devolved from the Arts Council to the Regional Arts Associations in the early 1980s.)

In 1988 Richard Wilding conducted a review into government funding of the arts taking an overview of the operation of the Arts Council of Great Britain and the Regional Arts Associations. Following the Wilding Enquiry the Minister for the Arts enacted a restructuring plan that gave more funding accountability to the regions, replacing twelve Regional Arts Associations with ten Regional Arts Boards The following year Graham Devlin's report *Stepping Forward: Some Suggestions for the Development of Dance in England during the 1990s* proposed the implementation of what were to become known as the National Dance Agencies. As detailed in the Community Dance – Historical Context section, pp. 70 - 72), these dance "houses" were a way of trying to find greater cohesion between national, regional and local dance development in supporting the professional theatre dance touring (dominated by contemporary dance companies) while continuing to develop access and participation to dance at local and regional levels. These National Dance Agencies had grown out of the dance animateur network from the 1970s to late 1990s (see pp. 65 - 69). The development of the National Dance Agencies grew from London to Newcastle upon Tyne, and from Merseyside to Suffolk in the 1990s and they were granted more funding to support touring, the creation of new work and a range of community and education initiatives such as the Centres for Advanced Training scheme for young people from 2004. Unfortunately by the end of the 1990s funding was to become more of an issue.

In the early 1990s a new combined arts unit was introduced and the Labour government led the devolution of Arts Council of Great Britain into three new bodies in 1994: the Arts Council of England, the Scottish Arts Council and the Arts Council of Wales alongside a new Department of National Heritage and the launch of the National Lottery (28 pence from every [Lottery] pound was paid into the "National Lottery Distribution Fund"). The fund was established as four categories; charities, heritage, millennium projects and sport, which arts organisations hoped would provide project funding. In 1997 the Government

appeared to elevate the arts by creating a Department for Culture, Media and Sport (DCMS) yet simultaneously cut the Arts Council's budget. In 2001 Jeannette Siddall, Dance Officer at the Arts Council, published the *21st Century Dance* report which noted a rapid expansion in theatre dance, particularly contemporary dance, despite the structural uncertainty. Only a year later, in a "back to the future" move, the Regional Arts Boards became regional offices of the Arts Council of England. Many contemporary dance companies and organisations had to find other sources of financial income such as sponsorship and endowment. Companies were having to develop entrepreneurial strategies to support their work.

As will be seen in Chapter Two the Arts Council report, *Achieving Great Art For Everyone* (2010) reflected new approaches in thinking about arts "investment". This outlined a 10-year strategic framework that would set out to "… encourage shared purpose and partnerships across the arts. It provides the rationale for our investment in the arts and will inform our future funding decisions" (2010, p. 7). It goes on to state that: '"with its focus on long-term collaborative action[12], the strategic framework will enable the Arts Council to work with partners towards positive change in the arts" (p. 7). The review of the Arts Council of England in 2011 states:

> One of the challenges for any sector is not to let itself be defined by its organisational structure. Boundaries can determine influence, funding or responsibility. If allowed to, they can become a straightjacket; create 'insiders' and 'outsiders' and hold back progress. The success of any sector depends in part on its ability to cross boundaries and link with and learn from others. The activity itself can outlive its organisational structure. (Arts Council England, 2011, p. 3)

This has defined our current situation whereby many dance companies are financially dependent not simply on the quality of their work, but on their ability to demonstrate organisational collaboration with a range of stakeholders. This has not been entirely negative.

Watching the Olympic ceremony London 2012, one could see the diversity of dance and the fusion of artistic styles and genres that form British dance identity. The term "theatre dance" has perhaps more relevance now in 2016 than one would have imagined 30 years ago as the boundaries between the genres appear to be less distinct. For example, British contemporary dance choreographer Wayne McGregor has become Resident Choreographer

[12] My emphasis

for The Royal Ballet Company. It is inconceivable that McGregor would have been considered for this position in mainstream ballet in the 20th century, whilst Akram Khan, who helped choreograph work for the London 2012 Olympic opening ceremony, employs Kathak and Bangladeshi influences in his movement language, representing a postmodern fusion attitude in contemporary dance making.

Expansion and diversity in dance has prompted a re-addressing of notions of dance professionalisation in early 21st century Britain. In an echo of the plight of the 19th century social dance teachers who formed the British Association of Teachers of Dancing in 1892, the Dance Training and Accreditation Project has been "driven by a powerful partnership of dance agencies committed to ensuring quality dance teaching is available for all" (Burns, 2008, p. 5). Those key public dance agencies with vested interest in national dance training and education standards, especially with young people, have been partners to this. They included at that time: Council for Dance Education and Training; Dance HE; Dance UK; Foundation for Community Dance; Laban Centre; National Dance Teachers Association; and Youth Dance England.

Following the initial Dance Training and Accreditation Project 2008 report by Burns, a "standards development, training and accreditation structure" was established with the Dance and Training Accreditation Partnership – the "Project" became "Partnership". Burns and Harrison (2009) point out that:

> The work has also been taking place at a time when the dance field appears to be moving towards greater collaborative working in many different arenas. The Dance Training and Accreditation Partnership (DTAP) is now moving forward with standards development, training and accreditation structures and the potential development of regulatory systems. (p. 21)

What this ultimately highlights is that dance has been moving towards greater collaborative working, making connections across the theatre dance, education and community dance sectors respectively. This has enabled dance as a whole to support initiatives to move forward a range of standards development linked with associated training and accreditation processes to maintain high levels of professionalisation across the whole of the dance sector for the first time. This has come about due to organisations such as Dance UK (now One Dance UK) working to bring all of the dance genres and contexts together to voice concerns over future

survival amidst government cuts connected both to ideology and the recent and ongoing global financial fragility. This led to the Arts Council commissioning the *Dance Mapping: A Window on Dance 2004 – 2008* research exercise with its findings published in 2009 (see p. 5; pp. 75 - 78; pp. 100 – 102).

What is interesting is that the dance culture in Britain today does have an identity, be it one that is multi-faceted and diverse. It has had a varied and interesting journey through the last 130 years or so. Maybe due to its size, which is relatively small in comparison to theatre or music for example, dance has managed to communicate more effectively within its domain, between different dance genres and outside the field with other arts forms and disciplines. This research demonstrates that there has been an attempt to join up the dots in dance and, as the 2010 report of the same name states, "dance is in a good place. It's an art form in growth. Its popularity continues to increase, even within the current economic context" (Arts Council England, 2010, p. 5).

A changing UK demographic has influenced our artists and arts organisations and this has had a fundamental influence on what we currently define as contemporary dance (Burns & Harrison, 2009, p. 131). The British dance culture is evidence of a multicultural society celebrating artists and companies such as Shobana Jeyasingh's company formed in 1988, Akram Khan from the 1990s, and his company from 2000 onwards. These two artists, for example, have crossed the barriers of traditional dance forms to make their own unique contemporary dance. Jeyasingh's work has a Baratanatyam (classical Indian dance) base; "We produce work that directly resonates with all our day to day experiences of many cultures living side-by-side in contemporary cities"[13]. For Khan, from the Kathak base of his childhood years to his contemporary dance training at the Northern School of Contemporary Dance "a vision began to form, fuelled by a desire to learn and create through collaboration with the very best people across all the disciplines in the arts"[14].

An increasingly shifting demographic has an impact on diverse practice and the dance aesthetic (Rowell, 2000, p. 200). Essentially, contemporary dance now embraces diversity, crossing cultural, economic and social boundaries. A hybridisation of authentic dance forms

[13] Information about Shobana Jeyasingh's company. *About Shobana Jeyasingh Dance.* Retrieved on September on July 2, 2016 from http://www.shobanajeyasingh.co.uk/company/

[14] Information on Akram Khan Company. *About us*. Retrieved on July 2, 2016 from http://www.akramkhancompany.net/about-us/

is transforming into something new, expressing eclecticism and a melting pot of all the various sub-cultures that make up early 21st century British dance. As Britain's contemporary dance community takes from traditional cultural dance forms such as Bharatanatyam (Shobana Jeyasingh) or Kathak (Akram Khan) "through the incorporation and development of new forms, ideas, voices and viewpoints" (Burns & Harrison, 2009, p. 131). This has contributed to the development of "innovation within the artform" (Burns & Harrison, 2009, p. 131).

At the same time the diversity agenda has facilitated the disabled body. From the 1980s onwards the pioneering work of Wolfgang Stange (see p. 68), of Common Ground Sign Dance Theatre, Celeste Dandeker and Adam Benjamin with Candoco Dance Company and Stopgap Dance Company from the mid-1990s provide a few key examples of this (Burns & Harrison, 2009, p. 30). Just as importantly here, is the inclusion of disability at the highest levels of dance professionalisation. The able and disabled body have become an accepted and central part of our dance culture with the establishment of subsidised professional integrated dance companies such as Candoco and Stop Gap. It is interesting to think that Howard and Cohan's vision of the term "contemporary dance" has perhaps exceeded expectations. Furthermore, from early ballet history onwards we can evidence dance artists crossing from one dance sector to another. For example, Rambert and De Valois contributed to the development of modern dance in Britain with both their ballet companies and their training schools. Both Morris and Laban worked as dance artists across professional dance, education and community contexts and the subsequent influence of Cohan, then Alston and others, forged a contemporary dance identity across the UK and a parallel New Dance movement, embracing the community dance network and the development of National Dance Agencies.

The two professional dance case studies part of chapter four, Alan Greig (and Alan Greig Dance Theatre) and Lisi Perry (and Collision Dance), illustrate and specify organisational, policy and creative collaboration within this broad contemporary dance genre. In particular they will illuminate a network of connections between professional dance, community dance, and dance in higher education. First though, I will consider the development of dance in higher education.

DANCE IN HIGHER EDUCATION – HISTORICAL CONTEXT

This section presents a historical discussion of dance education and particularly dance in UK higher education (HE) that has been driven by contemporary dance.

Introduction

> Dance has been a discipline in higher education in the UK for nearly 35 years. This late entrance of dance into the academy stems from social, political and cultural biases that leave higher education unwilling to value, or even to recognise the existence of, dance as a way of knowing and a body of knowledge. (Bannon, 2010, p. 49)

As will become clear in this section, dance has often been seen as a younger partner to both physical education (the subject within which dance was first introduced in HE in the UK) and drama. In order to be accepted within the academy the art form has therefore had to prove its value (Bannerman, 2009, p. 234) from the frustrating start point of functioning within other subject areas and knowledge parameters. Regardless, the development of "dance as a discipline in the academy has been largely contingent on the growing acceptance and popularity of modern (or, as it is known in Britain, "contemporary") dance as a theatre art form" (Carter, 1998, p. 4).

Early influences

Carter states: "In Britain it was the women's physical education colleges which disseminated dance in education through the training of teachers" (1998, p. 4) and embraced within the physical education programmes "social, national and folk dance" (p. 4). From 1881 the Swedish physical educationalist Martina Bergman-Osterberg developed a physical education syllabus for young women, which formed the basis of women's teacher training here in the UK. This was based on the earlier endeavour of Sweden's Pehr Henrik Ling's work on natural gymnastics and physical education from 1813 (Brinson, 1991, p. 59). The movement training focused on national dances and (kinaesthetic) bodily awareness and eurhythmics (developed by Emile Jacques-Dalcroze from 1892), a method of using the body as an instrument to physicalise music and sound, to heighten rhythm, enhance physical expression and ear training, and develop the capacity for improvisational response. Brinson

remarks that the "physical training syllabus" in the primary school system "including dance within the concept of physical education for children" (1991, p. 59) has remained a contributory factor in the development of dance education in schools. Butterworth states that from the early 20th Century until World War 2, "traditions of dance in British education can be categorised by emphasis on social dance forms, folk forms, physical recreation and basic movement training" (2002, p. 90).

At the same time, social dancing in the late 19th Century took the lead in establishing a rigorous approach to dance instruction within the private sector. Quality of teaching varied (Buckland, 2011, p. 89) and thus there was a move to uphold and maintain standards, protect livelihoods and produce a means of accrediting good dance tuition. In 1892 the first professional dance association was formed, the British Association of Teachers of Dancing in which "a growing number had united to defend the standards of their activities against poorly qualified newcomers and regulated entry to their profession" (Buckland, 2011, p. 89). This was followed in 1904 by the formation of the Imperial Society of Dance Teachers (now Imperial Society of Teachers of Dancing) offering examinations in ballet and ballroom dance.

In the maintained teaching sector following the Great War there was an urgent need to replace lost teachers and numerous teacher-training colleges were established to that end. This, along with the ongoing national determination to sustain and develop the physical fitness agenda, ensured the further development of movement and dance in the elementary physical education curriculum. Importantly, this curriculum was heavily influenced not just by this new educational dance movement but also by the waves of nationalism reflected in a resurgent interest (not to say reinvention) of national and folk dancing from England, Scotland, Wales, Ireland and other European countries (Brinson, 1991, p. 60). (And, of course, this movement was further reflected in the popularity of the first folklore revival and the widespread networks of folk dance clubs and associations.)

Meanwhile, the growth of European and North American modern dance was significant. The influence of Isadora Duncan in the 1920s and her "natural" movement provided a more creative and freer approach to movement expression (Carter, 1998, p. 4). Indeed, the early American modern dance pioneers such as Ruth St. Denis, Loie Fuller, Maud Allen and Isadora Duncan "strongly contrasted with classical inscriptions…be looked at in different ways" (Dempster, 2010, p. 229).

Furthermore, these American modern dancers had been influenced by the work of François Delsarte, a French musician who, as Patricia Vertinsky states, "developed a system of expression through the body" (2009, p. 2034). The development of American Delsartian methods came from a US actor Steele MacKaye who had studied with Delsarte in France (p. 2034). The focus of Steele's work was on women's expressive movement and gymnastics, taken further by his pupil Genevieve Stebbins as a performer, to bring a more "artistic and expressive element to the curriculum" in the United States (Carter, 1998, p. 4) based on "sacred dances of the Orient and the art of Ancient Greece … typically attributed to American-born modern dancer Isadora Duncan" (Vertinsky, 2009, p. 2035).

Dance first found a place in American higher education via Physical Education at the University of Wisconsin in the early 1920s with a dance education degree validated in 1926 under the direction of Margaret H'Doubler. This "changed the future of dance education (and physical education) in America" (Vertinsky, 2009, p. 2040). Thereafter we can start to see the convergence of dance as art and dance as education.

In Britain, Nicholas (2004, p. 125) suggests a further "kind of convergence" in the development of UK dance education and notes an unlikely start point. After Ruby Ginner had formed her own company in London with Irene Mawer in 1915, they founded the "Association of Teachers of the Revived Greek Dance which later became the Greek Dance Association and was affiliated to the Imperial Society of Teachers of Dance Greek Dance Branch" (National Resource Centre for Dance, 2010, p. 4). A few years later in the 1920s, Mancunian Madge Atkinson who focused more on her teaching, developed her own natural movement system and taught in schools (Manchester and London). In 1925 she was invited by the Imperial Society of Teachers of Dancing to form a Natural Movement Branch (Nicholas, 2010, p. 3). Later, she became one of the founders of the London College of Dance and Drama. One can see Ginner and Atkinson moving across from professional performance to teaching.

All of the above illustrates an emphasis on natural movement, paralleling the "freeing of the body" already referenced in the North American modern dance context. In fact these North American influences, including Maud Allen (Canada) and Isadora Duncan (US), were also being adopted in the emergence of a "British movement of "Hellenic" dancers among whom Margaret Morris was the most radical" (Nicholas, 2004, p. 120) during the early 1920s

and 1930s. The influence of contemporary interpretations of the form and function of dance in ancient Greece and the Middle East even via modern day Canada and the USA in the early 20th Century were further influencing the legacy of early pioneers such as Atkinson, Ginner and Morris.

Morris had played a range of child parts in acting productions (and trained in classical ballet) up until 1909 when she met Raymond Duncan. Morris states, "from Duncan I learnt the six Greek positions and variations, copied from early Greek vases…and I decided at once to include them in my basic technique" (1969, p. 20). Her movement style and dance syllabus from 1914 became an eclectic mix of her classical ballet background, Duncan inspired work, and her own use of natural movement in the body. She formed the first educational school in 1922 that combined traditional school subjects with dance and acting. She worked in hospitals using her movement technique for remedial work and trained as a physiotherapist to support her movement knowledge. Nicholas (2004) has said that: "in some ways, Morris is comparable to Rudolf Laban in that both attempted to find and build upon the natural laws of movement" (p. 120). Morris's technique/school, Margaret Morris Movement was expressive. From 1931 to 1938, Morris had training centres in Paris, Edinburgh, Glasgow, Manchester and Aberdeen. Her acolytes then developed centres (taken from the Margaret Morris Movement website) in the USA, Australia, Belgium, Cuba, Canada, India, New Zealand, South Africa, Switzerland and the West Indies (Margaret Morris Movement, 2016).

With the early 20th Century being focused on fitness and the healthy body (Evans, 2009 p. 31), both Morris and Laban "sought to bridge the divides between physical education and exercise, theatre, dance, and self-expression" (Evans, 2009, p. 32). In fact "the most significant influence on dance in British education came from the modern dance of central Europe" (Carter, 1998, p. 5) and particularly the work of Laban outlined briefly on pp. 26 – 30, Laban was, according to Hedwig Muller, "possessed [of] an understanding of dance that was a philosophy of life that explained dance as a metaphysical experience" (Muller, 1999). This resonated with Morris and her interest in Rudolf Steiner's work (Walker, 2013) and particularly the latter's spiritual-educational influence on the arts and dance fields. The work of these artists at that time brought a new vitality to dance via the simple central idea that an individual should be allowed to express through and in dance itself that which they wished to communicate.

Laban had developed his own movement vocabulary, established courses and dance schools, choreographed large scale "movement choirs" at major festivals and finally opened the Choreographisches Institut in Berlin. Laban's Labanotation (or Kinetography Laban) first appeared in 1928 as *Schrifttanz* or Written Dance. Without wishing to digress unduly at this point Labanotation is a system of writing down movement including Laban's own compositional work. It was also to become a dance education tool for assisting with the learning and memorisation of dance (Duerden and Fisher, 2008). I referred earlier to Bannerman's perspective on the suspicion with which dance was viewed within the academy. It is worth noting that the emergence of written dance notation probably helped the discipline achieve acceptance in the academy where the notion of writing, and therefore the possibility of archive, was more readily acceptable than that of repertoire.

By coincidence Morris had also developed her own dance notation system, which came out in the same year as *Schrifttanz*. One of Morris' most notable pupils and subsequently an assistant, Leslie Burrowes, was appointed as the first Dance teacher at Dartington Hall (Dartington College of the Arts). The owners of Dartington Hall, the Elmhirsts, later supported Burrowes to train in Dresden, Germany, with Mary Wigman. After Burrowes left, Margaret Barr, "who between 1930 and 1934 formed a small professional troupe there [Dartington Hall] and established the Dartington School of Dance and Mime" (Hutchinson Guest, 2006, pp. 161-162).

So by the early 1930s a former student of Morris was training in Germany with a former student of Laban. The network of contacts between Dartington and Laban and his associates was to have a profound influence on later developments in the UK. Laban's former student Kurt Jooss and his colleague Sigurd Leeder left Germany for the UK in 1934 as outlined earlier and were accommodated at Dartington with support from Burrowes and the Elmhirst family who bought Dartington Hall in 1925 and founded a trust in 1931, supporting a range of education and art activity. Leeder led the dance school there and Jooss toured work with Ballet Jooss from Dartington Hall (Hutchinson Guest, 2006, p. 163). Laban himself came to Dartington in 1938 and continued to work there with Lisa Ullmann until the end of the war, when they together formed the Laban Art of Movement Guild and the Art of Movement Studio in Manchester in 1946.

Laban and Ullmann's work was recognised and accepted by the education establishment in developing modern educational dance as part of child-centred learning from 1948 onwards (Brinson, 1991). Laban's work provided a backbone as "not only a rationale for dance in the (mainly school) curriculum but also a systematic approach to its study" (Carter, 1998, p. 5). European modern dance in the guise of Laban, Jooss and Leeder may have had an immediate and "most significant influence on dance in British education" (Carter, 1998, p. 5). Furthermore, the indigenous efforts of Atkinson and Ginner through the Imperial Society of Teachers of Dance, the North American endorsed "Hellenic wave" epitomised by the influence of Allen, Duncan and Morris, as well as the expressionism of Wigman disseminated through the work of Burrowes, were cumulatively key. Indeed, Laban's massively influential 1948 text *Modern Educational Dance,* which emerged from his creative moment, supplied the "rationale" for the teaching and study of dance within the school curriculum (Carter, 1998) and gave added credence to the development of dance as a subject of study (Butterworth, 2009). Furthermore, the significance of Laban's work for the professional training of dancers, actors, musicians, athletes, physiotherapists and psychotherapists was quickly apparent. Nicholas affirms the view that the education establishment supported the work of Ullmann and Laban "who saw the development of modern educational dance as a component of the reformed, child-centred education system" (2004, p. 123). The physical education teachers of the 1950s adopted Laban's principles and agreed that "the study of movement and creative practice leads to intelligent activity and creativity of the individual" which aligned Laban's thinking to the 1944 Education Act (Butterworth, 2002, p. 92). Laban's work in education was significant and had tempered the mysticism of "natural movement" with a pragmatic emphasis on the application of movement.

"From the 1960s", according to Carter, "three further and inter-related developments contributed to the changing nature of dance in education in Britain" (1998, p. 5). Firstly, there was the philosophical questioning of Betty Redfern (subsequently published and popularised via Redfern's 1973 book *Concepts in Modern Educational Dance*) on the distinction between self-expression and artistic expression, between creative process and dance "product", and between training and education. Butterworth summarises a late 1960s pedagogical shift in favour of a dance education "that

increasingly stressed the performed product and a developing aspiration towards knowledge of theatre dance performance" influenced by Cohan and the London Contemporary Dance School (Butterworth, 2002, p. 110) as discussed on pp. 31 – 33. Secondly, we need to consider the relatively rapid spread of American modern dance performance in Britain through the work of London Contemporary Dance Theatre in the late 1960s. Alongside the underpinning Graham-based training principles at the London School for Contemporary Dance, (renamed the London Contemporary Dance School in 1969), this was complimented by guest teachers in Cunningham technique such as Viola Farber and Margaret Jenkins (Jordan, 1992, p. 16). Graham's basis for her technique, the contraction and release, and the strong legwork and use of torso in Cunningham technique are just as precise and demanding as classical ballet (Jordan, 1991, p. 1). This contemporary dance aesthetic emphasised effort, control and power in the body itself, which underpinned movement study in dance education.

Thirdly, the introduction of Bachelor of Education degree courses in the 1960s "necessitated, for their validation, the identification of a theoretical framework and theoretical aspects of study" (Carter, 1998, p. 5). Jacqueline Smith-Autard (2002) illustrates that when dance became a subject of study in schools[15] and higher education in Britain in the 1970s, the swing towards the academic study of dance (mostly through relating it to other disciplines, e.g. psychology, sociology, aesthetics, anthropology) became emphasised. This had to do with what Smith-Autard goes on to describe as "a perceived need to be more accountable and creditable in an academic environment in which all students took degrees rather than certificates" (p. 117). As stated earlier, the work of Laban had been the main focus of teacher training courses and could be underpinned by a) his publications, b) his movement system adopted in school education, and c) his notation. But, higher education dance had to revise their curriculum:

Technical training systems derived from American modem dance or classical

[15] From the early 1970s in England and Wales, a General Certificate of Education (GCE) O Level in classical ballet was offered. Brinson (1980, p. 96) outlines that this level of qualification was offered by the Associated Examining Board (AEB) and the University of Cambridge Local Examination Syndicate. Later, the Certificate of Secondary Education (CSE) and Certificate of Extended Education (CEE) from 1978 offered a general dance syllabus and a more vocationally orientated path than the GCE academic structure. These qualifications would be extended to A Level and then eventually to GCSE O Level Dance and A Level Dance from 1988 with the introduction other vocational National Diplomas such as the BTEC (Business and Technology Education Council).

> ballet were introduced to complement or replace Laban-based modem educational dance forms, and attention turned to the need for formal, objective assessment in the dance curriculum. In many ways this move was reflective of a shift in the arts generally. (Butterworth, 2002, p. 110)

The development of American-influenced contemporary dance in Britain in the late 1960s and 1970s (as outlined in the Professional Dance – Historical Context section), steered by Howard and Cohan, Rambert and Morrice, infiltrated dance education and training in the higher education sector. By 2000 Rowell was able to write "of a dance presence within the British public education system to a level unprecedented in Europe" (Rowell, 2000, p. 191). Rowell goes on to say, many colleges and polytechnics followed in the footsteps of American university dance courses offering "dance at degree level and beyond" (2000, p. 191). To backtrack slightly, we can see that the impact of London Contemporary Dance Theatre's repertoire – that is to say work by Cohan, akin to a Graham-based performance style - alongside Ballet Rambert's move to a modern dance repertoire including Tetley and Cunningham repertoire, encouraged a shift towards a performance and "dance-product" learning. This was drawn much more clearly from the theatre dance domain than the previous "process, imagination and self-expression" orientated work of Laban's modern educational dance (Butterworth, 2002, p. 110).

Not all dance practitioners and educators were entirely at ease with this and in 1982 "the Arts Council of Great Britain (ACGB) and the Department of Education and Science (DES) provided positive action by organising a joint conference in Dance in Education at Leicester Polytechnic" (Butterworth, 2002, p. 113). This was to provide a forum for discussion concerning a way forward for dance in Britain in both the arts and education sector. Peter Brinson, Robert Cohan, Lisa Ullman and Joan Russell were key speakers. Brinson proposed that a successful collaboration between dancers and educators "depends upon each being masters of their work and respecting the mastery of the others ... it requires sympathy, sensitivity, humility and mutual respect" (Butterworth, 2002, p. 113).

Collaborative working between the two sectors followed enabling "considerable growth in commitment and activity to dance-in-education within the major dance companies…collaboration and greater understanding between artists and teachers" (Butterworth, 2002, p. 114).

The next wave of young dance practitioners and educators in schools and colleges of higher education had trained at the London Contemporary Dance School or Laban Centre and by the 1980s many became dance animateurs working in communities around the country (see pp. 65 - 71). Graham-based training remained the main focus of contemporary dance education and training up until the early 1990s. Nonetheless, Laban's legacy continued to play a major part in the development of contemporary dance education - an area I will return to shortly.

Despite the need to establish more overtly "scholarly credentials", the creative arts and combined arts degree courses that were introduced at various independent Higher Education Colleges and Polytechnics in the 1970s and 1980s did have a major impact. This determination to value practice-led inquiry in the colleges of higher education as well as other independent higher education institutions forged a vocational approach that underpinned the emergent theoretical positions confirmed by Smith-Autard (2002, p. 117). During the 1970s and 1980s a number of degree programmes were validated by the Council for National Academic Awards and some were under the auspices of the Universities. Some colleges and polytechnic institutions offered dance studies as part of their creative or combined arts degree programmes including: Bretton Hall College (now merged with the University of Leeds); Dartington College of Arts (now Falmouth University); Crewe and Alsager College (now Manchester Metropolitan University); I.M. Marsh College within Liverpool Polytechnic (now Liverpool John Moores University); Middlesex Polytechnic (now Middlesex University); and Leicester Polytechnic (now De Montfort University), to name but a few. All of these higher education institutions have sustained dance education into the 21st Century.

During that critical period in the formalisation of dance in higher education the major influence was undoubtedly contemporary dance, itself shaped by earlier modern, natural and expressionistic tendencies. The American influence was clearest in the Graham-based training as outlined previously, however the "purity" of Graham-based technique was variously impacted by the adoption of the work of Cunningham through the work of Alston as well as the continuation of Jooss-Leeder technique, contact improvisation and release techniques from the 1970s onwards. However, as we shall see, the dance conservatoire for training contemporary dancers also had a more direct Laban lineage.

The dance conservatoire and higher education

Dr. Marion North had been one of Laban's pupils in the 1950s and went on to become Head of Dance at Goldsmith's College before becoming Principal of the Art of Movement Studio in Surrey when Lisa Ullmann retired. The history of Marion North's steering of the Laban Centre and move to New Cross in South East London in 1974 is found on Trinity Laban Conservatoire of Music and Dance's website[16]. The Laban Centre from 1974 had a professional contemporary dance curriculum devised in collaboration with ex-Graham dancer Bonnie Bird (Laban Centre's Director of Dance Theatre from 1974 to 1995). Here, a range of contemporary dance techniques were practiced including classical ballet, jazz dance, body conditioning, and dance composition that complemented the Graham-based technique. The Laban Centre introduced the first Single Honours dance degree course in Britain in 1976 validated by the Council for Academic Awards, which is significant.

In the 1980 Gulbenkian Foundation's *Dance Education and Training in Britain* report publication edited by Peter Brinson, there is a summary of a paper arising from a conference on *Universities and the Arts* convened by the Arts Council of Great Britain at the University of East Anglia, 14th – 16th September 1979 (Calouste Gulbenkian Foundation, 1980, p. 216). It was felt that "dance should be interpreted in its broadest meaning and application" (1980, p. 216). Dance as a subject of study had to put its own case forward to be deemed worthy of time, effort and study as a subject in its own right. The general acceptance of degrees into higher education were "concerned primarily with the conceptual frameworks of a subject" (p. 216). Point 3 in the summary states: "why is dance necessary and unique as a subject? Dance is a necessary subject of study in a university because it is part of the history of: a) human movement; b) human culture; c) human communication" (p. 216). The rationale here presents a correlation to social science and humanities. There was a need to find a way to align dance within existing fields and disciplines to help illustrate to the Academy that dance might have a place within higher education study. The report went on to present five areas of dance that could be studied and assessed (1) choreography, (2) performance, (3) notation and recording, (4) appreciation and (5) dance in relation to other disciplines. The report states: "In each of these areas, study would need to be linked with music and

[16] Marion North and development of the Laban Centre. Retrieved on September 12, 2015 from http://www.trinitylaban.ac.uk/about-us/our-history/marion-north

production and each, of course, can be the subject of research and post-graduate studies" (p. 217). The use of language here is interesting. The areas of dance study identified "would need to be linked" (p. 217), therefore a compulsory expectation that music and production (probably theatre production concepts) would be part of the presentation of work. I think that this statement suggests (although not expressed very well) that dance would have to work with the other performing arts in higher education courses offering combined, expressive and creative arts degrees.

Point '3' [1980, p. 216] goes on to state that higher education is concerned primarily with "the mind and all kinds of knowing" and the fabric that surrounds that knowledge and understanding. Dance contributes to that "knowing" in terms of firstly "non-verbal, sensory thinking, and knowing which comes from the study of values". Secondly "the nature and practice of communication" and thirdly contributes to the "proper balance of university life" and "range of study and experience" (p. 216). The proliferation of degree programme developments described above meant that, by 1991, Brinson was able to categorise the different sectors of dance in order to illustrate how the evolution of dance education played a part in the development of a British dance culture. His book *Dance as Education: Towards a National Dance Culture* (1991), Brinson presciently called for stronger cross-sector partnership. Indeed his work was still held up at Dance UK's *The Future: New ideas - New Inspirations* conference as recently as 2015.

The London Contemporary Dance School offered its own three-year undergraduate (and one-year graduate) professional contemporary dance training programme at the same time as the Laban Centre. After the appointment of Dr Richard Ralph as Principal of the London Contemporary Dance School in 1979, he moved to bring the school in line with higher education dance development with their first dance degree validated by the University of Kent in 1982. The structure of the new degree had to fit around the existing three-year diploma whereby all the training elements took place during the day and the specific degree modules in the evenings. The Royal Academy of Dance introduced its degree in 1992, London Studio Centre in 1996 and The Rambert School twelve years later in 2004. Additionally, many higher education colleges and polytechnics became universities as a consequence of the 1992 Further and Higher Education Act of incorporating colleges and

polytechnics to become universities such as Roehampton, Middlesex, Manchester Metropolitan, Wolverhampton and De Montfort Universities.

The profound dominance of contemporary dance within the degree programme focus of both universities and conservatoires sustained until the 1990s. For example, The London Studio Centre, a highly regarded dance conservatoire for professional training in classical ballet and jazz dance moved into higher education in 1996 with their BA (Hons) Dance Theatre validated by Middlesex University. LIPA also took in their first set of students on a BA (Hons) Performing Arts, validated by Liverpool John Moores University, with a strand in dance in both contemporary and popular genres. The LIPA framework borrowed heavily from a North American Higher Education model offering a much broader dance "diet" than simply contemporary dance studies.

By the early 21st Century dance study within the university sector had broadened to include Kingston University and University of East London courses specialising in urban, ethnic and more popular dance styles and the Universities of Surrey, Roehampton and Plymouth offering the study of African, Folk and South Asian dance forms within their programmes. The palette of dance genres and styles offered within higher education had both developed and broadened but not without a robust re-conceptualisation of what the study and practice of dance might be.

In "What Can Dance Do For Higher Education and 'Vice Versa'" (Brinson, 1991, pp. 87 - 105) Brinson argued that dance has made a significant contribution to "non-verbal knowledge which itself has had to win acceptance as a legitimate area of knowledge in British higher education" (p. 89). He went on to illustrate the increase in areas of dance research to include "choreography, dance teaching and dance practice" (p. 90) and finally an increase in the training and development of dance scholars within the university system. The "value and worth" of dance (Bannon, 2010, p. 49) in the 1990s had increased. But as Janet Adshead-Lansdale and Richard Allen Cave (1997) write, there was still some way to go in ensuring the secure place of dance as an academic discipline within the Academy. Furthermore, the credibility of dance scholarship, particularly since the 1980s, had resulted in more focused attention being paid to dance as an embodied experience (Bannon, 2010; Bresler, 2004).

Position of dance higher education today

It has taken some time to develop the methodologies, processes and practices required for a more progressive understanding of dance. Furthermore, like many disciplines, dance has many "identities" (Bannon 2010). Bannon states that "consideration of the educational possibilities of embodied practice and particularly choreographic practice within dance understood as an "interdiscipline"' (2010, p. 49) has not been fully grasped. Dance is served by the body and influenced, shaped and "reformed" by a multitude of facets, frameworks, practices and contexts to an extent that the concept of "interdiscipline" is at the heart of what dance study is. The five areas of how dance could be studied from the 1980 *Dance Education and Training in Britain* publication listed earlier, now encompass a much broader palette: anthropological, cultural, ethnographic and performance studies, somatic practices, educational, pedagogical and physiological inquiry and the increasing diversity of study offered in dance genres and styles including ballet, south Asian, African and jazz. Dance is a multifaceted discipline simultaneously and differently positioned in place and time, open to shifts in emphases and capable of both plurality and specificity. The term, "dance ecology", first coined by Bannerman (2009, p. 232) to describe this wider cultural landscape is reinforced by Burns and Harrison:

> The dance field is wide, encompassing a breadth of genres and styles and a profession that reflects this diversity and range of cultures. In all its manifestations, we can see an exponential growth: vocational training and higher education provision for the profession have developed to support the growth of the field. (Burns & Harrison, 2009, p. 20)

Dance practitioners in the 21st century work within an array of different contexts, often find themselves' moving between and across different areas of dance practice throughout their career as endorsed in the *Dance Mapping* report (2009, pp. 169-170). Therefore, the dance training and education which prospective practitioners receive should be a preparation for a diverse industry. The *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education* in 2007 also undertaken by Burns for Palatine[17] reinforced the need for "entrepreneurship" as a focus for current practice and future development in higher education dance. My own case study presentation on LIPA "Instilling an entrepreneurial spirit"

[17] *Palatine* – Subject Centre for Dance, Drama and Music at the Higher Education Academy until its demise in 2011.

illustrated that:

> LIPA aims to offer students the best preparation possible for a lasting career in the arts rather than the ability to secure a single job… to enable the growth of a specialist skill while developing general skills, multi-skilling, flexibility, enterprise and self-reliance. (Jamieson in Burns, 2007, p. 25)

These specific and relational dimensions were interdependent. The majority of dance practitioners have a portfolio career where they work across a variety of dance fields and practices. Even though the performance and choreography workforce may be relatively small (Burns & Harrison, 2009), there is a larger workforce producing and managing dance in educational contexts and across fields of dance practice. This "crossing over" from one area of practice to another, or from one genre or field to another has certainly become the norm (Clarke, 2003; Doughty & Fitzpatrick, 2016), whether the dance practitioner has been trained and educated within the university or the conservatoire sector. While there is nothing dance specific about the trend toward portfolio careers dance is certainly an "exemplar" of this particular facet of 21st Century working lives. I shall now look at recent resonances between the once separately defined conservatoire and university routes into this "new world".

Dance education versus dance training? Small steps towards convergence

Traditionally, there have been two distinct paths in the development of dance education and dance training at tertiary level in the UK. Of course there are always exceptions, whereby some university dance courses have been able to increase the amount of dance technical training offered as part of their degree programme (see pp. 14 - 15). Conversely, as the independent private conservatoires have developed degree programmes in partnership with universities and the higher education sector, the amount of academic study within these vocational programmes has inevitably increased. UCAS Conservatoires (CUKAS until 2016) states that the emphasis is on "practical tuition, performance experience and encouraging a great variety of creative influences and ideas – all backed up by academic study and professional development"[18].

[18] Information on higher education conservatoires. Retrieved May 22, 2016 from https://www.ucas.com/ucas/conservatoires/getting-started/what-study

Of course, UCAS Conservatoires will be privileging the conservatoire sector here but acknowledging the fact that one only has to look at a range of highly successful dance artists who have come through a university dance education rather than the conservatoire route, such as Wayne McGregor CBE (Random Dance and Resident Choreographer at the Royal Ballet; see p. 8; p. 38), Kevin Finnan (Artistic Director of Motionhouse Dance Theatre and also a Doctor of Philosophy) and Fleur Darkin (Artistic Director of Scottish Dance Theatre). Interestingly all three of these choreographers' were educated and received either BA or MA degrees at Bretton Hall College and/or Dartington College of Arts, not from conservatoires or universities. The smaller Higher Education Institutions offered these artists the opportunity to learn and develop their own creative practice and intellectual abilities by way of a university programme. Exceptionally for a conservatoire The Laban Centre (now Trinity Laban Conservatoire for Music and Dance) has always maintained a strong educational and scholarly focus.

Ultimately, the demise of the smaller, independent higher education colleges has altered the arts education landscape in Britain, not just in terms of dance per se but also the collaborative engagement between the arts disciplines that these colleges focussed on and promoted. The 1992 removal of the Polytechnics from local government control in return for a titular change to university was summarised in the Times Education Supplement: "it has been described as the best and worst thing to happen to British higher education" (Tysome, August 31, 2007). The idea was centred upon breaking down elitist barriers and widening access to higher educational study (Tysome, 2007). This may have been a positive move for increasing access to a broader student base but it also impacted on the prevailing university ethos. The former polytechnics did not suddenly abandon an emphasis on skills acquisition or the generally higher teaching hours required in skills transmission. More negatively, however, the new economies of scale pursuant on increased recruitment threatened the smaller colleges of higher education leading to closures and mergers (very often hostile takeovers) as institutions such as Bretton Hall College and Dartington College of the Arts became part of larger universities.

Therefore, by the time the Palatine/HEA report *Mapping Dance* was presented by Burns in 2007, the higher education dance landscape had shifted quite dramatically. It had entered a new phase with the expansion of the larger universities with dance degrees offered

by 80 HEIs – both mainstream and private colleges. Jeanette Siddall (who had been Dance Director at the Arts Council from 2003 until 2006), was quick to respond:

> The total of 80 HEIs is misleading – they are not all the same kind of animal. Simply, some are funded to provide the kind of intensive training a professional dancer needs while others lack the funding, facilities and expertise to do so. If we perpetuate the hegemony of the dancer, then the latter group might feel like second-class citizens in the world of dance work. (Siddall, 2007, p. 49)

Siddall goes on to state that she would prefer that the tertiary dance training and education sector could see their "strengths in their differences and wished that they took a more entrepreneurial approach to identifying their "unique selling points" when promoting their courses to prospective students" (2007, p. 49). She believes that being able to celebrate the differences and see this as forming a "unique identity" was part of the "attracting factors" reiterating the point in Chapter Two, p. 100 (p. 49).

What the *Mapping Dance* report highlighted was that there had been a resurgence in both the maintained higher education sector and the private school/college sector and this was having an impact on the preparation of students for an appropriate dance career and making them more "fit for purpose" than appeared to be the case from the (2007) survey findings (see pp. 98 - 104).

The development and inclusion of Foundation Degree courses (as well as new opportunity for franchising arrangements of Higher Education provision) has increased opportunity and access to study dance in both Higher Education and Further Education as well as in a range of private colleges. With the introduction of university fees in England in 1989, it now costs the same amount of money to follow a university dance course as it would to attend the majority of conservatoires. The conservatoire sector continues to offer a higher level of student to tutor contact, which is a requirement of a professional dance training programme, and this is something that the university sector simply cannot compete with. Nevertheless, as Dance UK (now One Dance UK) pointed out, there are "around 22 dance colleges offering professional dance training courses accredited by the Council for Dance Education and Training and over 292 university courses with dance as a subject area"[19]

[19] Dance UK's outline on their website in 2015 of HE dance provision in Britain. Retrieved on January 10, 2014 from http://www.danceuk.org/resources/dance-facts/

The majority of dance graduates find themselves working as freelance dance artists and practitioners, crossing from one field of dance practice to another (Burns & Harrison, 2009, p. 253; Clarke, 2003, p. 6) and many teach dance to a range of groups in a variety of contexts. As stated earlier, concern over the quality of dance teaching was being expressed as early as 2006. The Dance Training and Accreditation Partnership emerged in 2006 as a collective response to an increasing concern about the lack of recognised professional standards and qualifications at an appropriate level, particularly to ensure that professional dance practitioners are prepared for "the nature and range of work that they are undertaking with children and young people"[20]. The key findings indicated gaps in provision as professional dance practitioners moved from one area to another as a regular part of a portfolio career, often without a Post Graduate Certificate in Education qualification. The report also found a lack of Qualified Teacher Status dance specialists in formal education. There was a growing pressure, therefore, to employ *formally* unqualified freelance dance artists to deliver dance curriculum activity in schools. The development of the Diploma in Dance Teaching and Learning – Children and Young People validated by Trinity Laban since 2009 was one response to these circumstances. The Dance Training and Accreditation Partnership also highlighted a growth in the wider sector with dance practitioners and artists working in health and with social services. The Foundation for Community Dance with support from the Dance Training and Accreditation Partnership developed the National Occupational Standards in Dance Leadership (Level 4) (see Introduction) to increase professionalisation in that wider community dance sector. Recently, the Diploma in Dance Teaching and Learning qualification has been revised to include teachers working with any age across the participatory dance sector and is presently offered by 13 providers across the UK[21].

At the same time, and with a degree of irony when looking at the courses offered in 2015, only a few of the full-time Post Graduate Certificate in Education courses in dance or performing arts (Dance) are on offer. These are at the University of Brighton, University of Chichester, University of Exeter, Royal Academy of Dance, Liverpool John Moores University, and West Midlands Consortium (validated by Staffordshire University), for

[21] Trinity College London outline the various course providers in the UK for The Diploma in dance teaching and learning (DDTAL). *DDTAL Course Providers*. Retrieved on August 2, 2016 from http://www.trinitycollege.com/site/?id=2016

example. The development of Diploma in Dance Teaching and Learning now provides professional development in teaching for the growing numbers of dance graduates and practitioners and importantly, finding an appropriate way of regulating the broader dance-teaching field. There are, of course, other ways into dance education in schools, for example to gain Qualified Teacher Status such as School-Centred Initial Teacher Training. With appropriate government approvals schools can take on the training of teachers as a one-year option. Many also award a Post Graduate Certificate in Education from a named university. Another option is the School Direct courses whereby dance graduates gain the teaching qualification whilst training on the job through School-Centred Initial Teacher Training (such as Leeds Trinity University dance pathway) with a university partner. There are now many teacher-training options for dance graduates and a broader dance workforce than ever before. There has been greater collaboration between the various dance networks and fields of dance practice in the new millennium.

Between 2003 and 2008 the number of students studying dance in higher education had increased by 97% (Burns & Harrison, 2009, p. 15). It is common knowledge that in 2016 the figure has not remained as buoyant in the university sector. Therefore, the rate of development in higher education dance provision has been rapid and the sector has had to also consider the shift in dance employment in a short space of time to embrace a range of applied and associated fields. The scope and diversity of the British dance ecology has created the need for a more collaborative environment indicated by *The Cultural Knowledge Economy: Universities, Arts and Cultural Partnerships* conference on 5th February 2014 (see Chapter Two p. 106) which adopted the perspective that "The collaborative nature of dance has been key to its evolution" (Arts Council England: Dance policy, 2006, p. 4) and is evidenced particularly strongly in the community dance.

COMMUNITY DANCE – HISTORICAL CONTEXT

This section presents a contextual and historical overview of the development of community dance within a broader framework of community arts development in Britain.

Community arts: An introduction

Michelle Reeves (2006) in her report for Arts Council England states: "the social benefits of the arts on individual and community development had been argued by the Community Arts Movement since the 1960s" (Reeves, 2006, p. 7). It was apparent in the 1960s that there was a greater affluence, a time of economic recovery (after the austerity of the 1940s Second World War years and into the 1950s). As Robert Hewison states, "In the affluent 1960s what seemed to be lacking most of all was a sense of community, a feeling of unity and common purpose such as had been felt during the war years" (Hewison, 1986, p. 39). The community arts movement grew out of a post-war Britain giving more people an opportunity to share and participate in the arts.

> It was not until the late 1940s that the concept of community art emerged and began to be seen as a way of empowering people. Initiatives included putting visual artists, actors and musicians to work within communities to create public murals, plays and compositions[22].

The late 1950s and 1960s saw a drive toward social and political alternatives, often fuelled by activism and founded on a belief in being able to stand up for one's own ideals. Jonathon Green (1999) in his book *All Dressed Up* suggests two crucial strands that characterise the counterculture of the era: the first was a need to seek liberation from the prevailing "hierarchy of class and deference"; and the second was "bringing to the mass what had hitherto been the exclusive property of the elite" (Green, 1999, p. 43). Importantly, as Alexandra Kolb suggests, "the springboard for collaborative practice has frequently been a dissatisfaction with societal or political forms, which has gone hand in hand with a questioning of traditional artistic structures" (2016, p. 70). This chapter will show how these strands impacted on attitudes to the arts, on the activity of the Arts Council and related bodies, and ultimately on the arts and dance.

Lee Higgins asserts that "those working in community arts [at that time] resonated with the avant-garde's attempt to destroy the polarity that had appeared to separate art making and culture [at large]" (2012, p. 29). Community artists sought to find ways "to erode the status of the individual artist as genius, instead committing to the idea of collaborations"

[22] Resource on what community art is and its history. Retrieved on April 7, 2016 from http://www.tate.org.uk/learn/online-resources/glossary/c/community-art

and “to demystify the artistic-doing and undermine discriminatory distinctions between “high” and “low” art” (2012, p. 29). They wanted to give everyone a voice and opportunity to create, make and perform art work, in short to establish a cultural democracy in which art should be made accessbile to all audiences regardless of income or social status (Evrard, 1997, p. 167). The initial vehicle for this was the cumulative effort of arts activists working in a variety of collaborative community contexts - people who would subsequently become known as community artists. The consequent community arts movement strove to achieve a fully inclusive and classless alternative (Kelly, 1984, p. 9) to the prevailing class based and hierarchical model of arts provision. However, as this brief history will demonstrate, developing, retaining and sustaining those ideals was never straightforward.

Kate Crehan (2011) states, that “what defined community arts was more of a shared ethos than any specific aesthetic practices” (p. 80), a way of working together to facilitate collective collaborative art making for and with particular communities. This belief in an approach that might empower communities through art making, to give them a voice to express their own issues and concerns, was perceived as representing a step towards cultural democracy. Francois Matarasso acknowledges Braden 1978 and McGrath 1981 that:

> Community art was used to describe a complex, unstable and contested practice developed by young artists and theatre makers seeking to reinvigorate an art world they saw as bourgeois at best and repressive at worst. (2011, p. 215)

But this body of practice could not develop or even exist in a vacuum and as Charlotte Hope reminds us: “community art activity in the 1960s developed into campaigns for funding in the 1970s and 1980s” (2011, p. 9) with subsequent “policy changes” (p. 9) as will be illustrated later in this section. It became increasingly clear that community artists had *something* to say and represented “practices in which culture and artistic expression were generated by individuals and communities rather than by institutions of central power” (2011, p. 9).

But these practices were “exceedingly malleable” (Kelly, 1984, p. 109) and not at all easy to define. On the one hand this was a natural and proper consequence of multiple local responses to multiple local social contexts. On the other, malleability proved awkward when it came to funding. With hindsight community arts “…allowed itself to be fashioned by its desire to seek funding” and a “willingness to ignore the price that was exacted for that funding” (Kelly, 1984, p. 25). In a sense, because of the lack of clarity coming from the

community arts practitioners, (arguably a consequence of the very localism they espoused) a range of governmental agencies were able to take and mould particular projects to align with policy. The dance animateur profession would be caught in this trap, which I go on to discuss later in the section.

By the time the first report by Harold Baldry came out in 1974, identifying community arts as an area requiring Arts Council support, there was already a recognised need for some sort of strategy to encompass the emergent ethos. Harold Baldry had previously been the Chairman of the Community Arts Working Group at the Arts Council when community arts had been categorised alongside experimental arts, "while community arts work was new and therefore in a sense "experimental", by no means all experimental work in the arts belongs to community arts, and therefore the two do not coincide" (Baldry, 1974, p. 1). From a draft of Baldry's interim 1974 report, we can see Baldry and his team struggle to try and further clarify the practice:

> (1) […] an individual or group of individuals, perhaps best described as animateurs.
>
> (2) Community artists are distinguishable not by the techniques they use, although some (e.g. video, inflatables) are specifically suited to their purpose; but by their attitude towards the place of their activities in the life of society. Their primary aim is to bring about change – psychological, social, or political – in a community.
>
> (3) It cuts across the distinction between particular art forms.
>
> (4) It cuts across the distinction between professional and amateur[23]

Baldry's mention of videos and inflatables referred to the work of Action Space who may serve as a useful example of community pioneers. Founded in 1968 by Mary Turner, Ken Turner and Alan Nisbet, Action Space often used inflatable structures in public spaces. They responded to "existing situations found in the community, in arts schools, the art world and its relationship with the wider public' and often worked in a way that was "necessarily experimental" and "ambiguous" in the making of its art work with and in a particular

[23] University of Reading research – Film, Television and Theatre, - 'Giving voice to the Nation, The Arts Council of Great Britain and the development of theatre and performance in Britain 1945 - 1995'. Retrieved on September 10, 2016 from https://www.reading.ac.uk/ftt/research/ftt-givingvoice.aspx

community context[24]. This kind of early articulation of community arts as a vehicle for social change enabled Baldry's report to provide a politically useful provocation both for the acceptance of ambiguity in art making (and therefore, of course, for broadening definitions of art) as well as the acceptance *as* art of activities that might prompt change in the very social fabric. The Baldry report overall was a push for a democratisation of culture.

Peter Brinson, who had been Director General for the UK Branch of the Calouste Gulbenkian Foundation in the 1970s, proved a useful ally for Baldry by lobbying for the introduction of the French practice of *animation culturelle* as a national community arts remit (Brinson, 1991, p. 126). Brinson went on to suggest that, "the notion of cultural animation then propagated" was "the only philosophy the [Arts] Council could ascribe to community arts" (1991, p. 126). Artists (animateurs) were placed in various sections of the community to facilitate and enable participation in the arts. Individual projects may not have seemed ostensibly different from the work of, say, Action Space, but the possibilities for strategic placement – the alignment of projects with policies mentioned earlier - were much increased. Higgins (2012) states that, "what these employment opportunities did … was establish a prominence [for the arts] in local communities during the mid-1980s" (p. 7).

The Gulbenkian Foundation had earlier commissioned Sue Bradens to author the 1978 work *Artists and People*. Bradens' ideas for community arts strategy found their way into various reports from the Arts Council at the time (Brinson, 1991; Hewison and Holden, 2006). Broadly speaking, the Regional Arts Associations were to be at the forefront of community arts support in the United Kingdom and their organisational collaboration with local authorities, councils and venues, would enhance arts participation. In a parallel development, the process of devolvement of funding for community arts from the Arts Council to the Regional Arts Associations[25] began in earnest in 1979 and was finally complete in 1988.

In his 1985 book *Symbolic Construction of Community* Anthony Cohen outlined how community arts as a cultural phenomenon had effectively been constructed by a meeting of mixed social and political agendas. The Conservative government of the 1980s cut arts funding by up to 4.8% and pushed for more corporate sponsorship and charitable giving

[24] Action Space Annual Report 177. Retrieved on July 2, 2015 from http://www.unfinishedhistories.com/history/companies/action-space/action-space-annual-report-extract/

[25] Regional Arts Associations became Regional Arts Boards in 1990 and being taken over by Arts Council England in 2002.

(Ravenhill, July 25, 2010) to increase arts participation. Community arts were desired "in common" by lobbyists, activists, artists and politicians pursuing quite different agendas and apparently without detriment to the burgeoning movement. As has been subsequently highlighted by Hewison, the emergent rationale was eminently suited to the New Labour political manifesto for the 1990s. With a government directive to the Arts Council "to combat social exclusion and support community developments" (Hewison, 2010, p. 2), many communities seized the moment despite the "strings" attached by government. The arts had to satisfy "health, education, employment, and the reduction of crime - not truth, beauty or a sense of the sublime" (2010, p. 2). This is a key statement by Hewison and particularly significant in the development of community arts practices in the 1990s and onwards. The community artist had to work with a range of statuatory agencies and organisations, building a network of collaborative connections in and through arts practice. The alternative, perhaps utopian ideal of community arts, was turning into a formal political tool.

Furthermore, as Matarasso points out "the phrase "community art" fell out of favour at the beginning of the 1990s to be replaced in many cases by the term 'participatory art" (2011, p. 216). He goes on to say:

> The path from "community art" to "participatory art", whilst seen as merely pragmatic by those who made it, marked and allowed a transition from the politicised and collectivist action of the seventies towards the depoliticised [or rather, dependent upon others' politics] individual-focused arts programmes supported by public funds in Britain today. (2011, p. 216)

Matarasso cites a forty-year shift from "radicalism to remedialism" (2011, p. 216). Although perhaps cynical on an individual basis his notion of a broader community arts movement reflecting the predominant ideologies of the time and therefore a "domination of market economics" (p. 217) is not unrealistic.

This brief overview illustrates the ambience in which community arts were born and how gradual socio-political acceptance and even "institutionalisation" has had both positive and negative consequences for the practice. The next section of this chapter looks within this broader picture at the development of community dance specifically, and at the interplay between community dance and the other dance sectors that inform this thesis.

Community dance practice

Alysoun Tompkins suggests "the word community defines an area of dance activity which was developed in the UK and which is now recognised and emulated globally" (2006, p. 33). In looking at an evolution and chronology of pivotal moments around the work, Chris Thomson states that community dance comprised "of charismatic and entrepreneurial individuals who together constituted the critical mass that was needed to get things going" (2006, p. 6). I will demonstrate that the dance animateur movement formed the backbone and development of a community dance culture throughout Britain. Individuals such as Peter Brinson, Chris Thomson, Marie McClusky, Royston Maldoom, Veronica Lewis, Linda Jasper, Jeanette Siddall, Frank McConnell and Peter Kyle, to name but a few, helped to establish a commitment to giving public arts subsidy to community arts projects. As Brinson states, "contemporary dance demonstrated early on its readiness for social commitment" (1991, p. 132). The formation of publically funded dance animateur posts and their growth in number and stature from the late 1970s onwards led relatively quickly to the formation of a National Dance Agency network, developing centres of dance throughout the United Kingdom and beyond.

The movement of contemporary dance performance out of London and into the regions was given major impetus by developments at London Contemporary Dance Theatre in the late 1960s as well as at the (Laban) Art of Movement Studio. Entrepreneur Robin Howard formed the Contemporary Dance Trust and brought the Graham company dancer Robert Cohan to lead the development of The London Contemporary Dance School and the formation of what then became London Contemporary Dance Theatre in 1966[26]. The company began teaching and making work at higher education institutions in the North of England in the early 1970s. Colleges such as Bretton Hall; I.M. Marsh; Lady Mabel College; and the Universities of Hull and York were used as bases for working with dance students, lecturers, teachers, school children and community practitioners as well as providing bases for performance in key regional venues. Jill Green states that community dance "gained particular meaning from programmes that arose in the United Kingdom…during the 1970s as

[26] Note: the formation and impact of London Contemporary Dance Theatre and school is to be found in Professional dance - historical context section.

the community dance movement" (2000, p. 54). This established a network of connections between the professional contemporary dance sector, higher education and community dance.

These earliest manifestations of community dance in higher education acted to both reify and further construct the movement. Chris Thomson (2006) outlines:

> It was Peter [Brinson] who almost single-handedly created and promulgated the term "community dance", who encouraged the Gulbenkian Foundation to make strategic decisions to support the earliest posts and projects, who created the Laban Community Dance course and who articulated the philosophy and practice of community dance untiringly in his speeches and his writing, throughout the 1980s and 1990s until his death. I really do not think the movement would exist in its present form today had it not been for him. (2006, p. 6)

These links with higher education in developing community dance practice are very important. One can see the mutual reliance between professonal contemporary dance companies and the higher education institutions who were developing the study of dance. This was the commencement of a mutually advantageous strategy. Furthermore, the philosophy underpinning community dance practice is concerned with the notion of *shared endeavour*. It is a "predominant mechanism for this work, as is the use of facilitating skills which involve open, rather than closed strategies, and joint decision-making" (Butterworth, 2002, p. 163). This is explored further in Chapter Three and in the case studies.

The animateur movement

The key catalyst behind developing community dance practice in the United Kingdom was without doubt the dance animateur. Many of the early dance animateurs had been trained in contemporary dance at London Contemporary Dance School, The Laban Centre for Movement and Dance and/or colleges of higher education or polytecnics with programmes in dance education. The notion of the individual dance animateur's post would prove to be a viable and cost effective framework for the Arts Council of Great Britain as it was known at the time (and later the Regional Associations) to give community dance a more secure place

across the wider UK[27] and mirrored in Scotland with commitment from the Scottish Arts Council in partnership with local authorities.

The Calouste Gulbenkian Foundation was instrumental[28] in supporting several schemes to "bridge the huge gap that existed between dance as taught in schools and dance as arts" (Thomson, 1999, p. 34). Several of the early animateur positions in 1976 were supported by the Arts Council and/or the Calouste Gulbenkian Foundation with contemporary dance artist practitioners such as Molly Kenny in Cardiff, Veronica Lewis in Cheshire (discussed later in Cheshire Dance case study) and Marie McClusky in Swindon. These animateurs worked within the parameters of their funding remit and with "little [of the] political activism known to the rest of community arts" (Brinson, 1991, p. 133). Therefore, "by the late 1970s the argument over cultural democracy or democratization of culture had been won by the Arts Council" (Brinson, 1991, p. 133) especially in the community dance field. This corresponds with Kelly's frustration described in the introduction to this chapter that community arts practitioners were becoming driven by policy through the arts establishment and government agencies.

From the early 1980s the dance animateur movement spread across the regions, working with a range of agencies, developing a network of collaborative connections. In 1985 there were 37 animateur posts; there were 84 in 1989 and by 1993 a total of 262 (Peppiatt and Venner, 1993, p. 7). This rapid expansion was directly linked to the devolution of Arts Council funding for these posts to the then Regional Arts Associations (Peppiatt and Venner, 1993, p. 5). Anthony Everitt, the then Secretary General of the Arts Council stated in Peppiatt and Venner (1993); *Community Dance: A Progress Report*, that the animateur "told a story of an emerging profession, engaged in finding new ways of making dance and mime accessible and relevant for communities throughout the country, creating new funding partnerships and new opportunities for artists" (Everitt in Peppiatt and Venner, 1993, ii). The animateurs' role "spans teaching, administration, fundraising and promoting professional companies and youth groups" (1993, p. 11) and some animateurs still performed themselves although this declined from 91% in 1986 to 77% in 1992 (p. 12).

[27] Dance only became recognised in its own right in 1979 when a Dance Department was formed separately from Drama at the Arts Council. The art form was no longer an 'attachment' for the very first time.
[28] Peter Brinson was Director General of the Calouste Gulbenkian Foundation's UK branch.

Jayne Stevens (2013) points out that the role had a multifaceted framework and the animateur had to be skilled in various areas of practice (p. 8). The animateurs worked in and with schools, colleges, health and care environments, prisons and young offenders institutions, arts centres, theatres and with other specialist agencies. The dance animateur became adept at crossing sectors, a boundary-spanning capacity which will be discussed in chapter three. Working with other professionals, the animateurs managed to facilitate and increase access to dance. The work undertaken by animateurs has been conceptualised by Brinson as building upon an old craft guild's notion that "creation was largely a communal act" (1991, p. 29). The concept of working together and empowering the participants to appreciate dance was central and mirrored the developing theatre and arts practice of that time. "The upsurge in collectives and collaborative groups during this period, and not just in the performance contexts was remarkable" (Heddon & Milling, 2006, p. 17). In fact dance animateurs illustrate the notion of "participatory democracy" echoing what was taking place in the theatre and which "offered a politically acceptable alternative" (Heddon & Milling, 2006, p. 17). An egalitarian attitude pervaded the arts and collaborative working between the artists, the funders and the participant groups was perceived as a communal act. Of course, the notion of the "communal act" and collective response in the history of a community education culture in the UK was not new[29] in England. Participatory democracy and opportunity was an essential part of the community dance movement. Indeed, the celebration of difference and disability in dance provides a subset of this broader agenda and one area of developing practice.

An example of this can been seen in the work of contemporary dance artist Wolfgang Stange (see p. 41). Influenced by the expressionist modern dancer Hilde Holger, Stange trained at the London Contemporary Dance School. He taught both able and disabled dancers and had three performance groups which he finally brought together to form the first integrated dance company Amici Dance Theatre Company in 1980. Stange was a central figure at many animateur conferences in the 1980s and the emergent community dance movement looked to Stange for advice and inspiration. In an interview with Scilla Dyke, found on People Dancing: foundation for Community Dance website, Stange stated, "there is

[29] Henry Morris established in the 1930s, his idea of the 'village college' in Cambridgeshire. This bolstered the community concept in regions where this kind of education had been established, there was a progressive move to embrace community arts development.

always a way to include people of different abilities as the focus should be on ability and not disability and how to develop their artistic potential" (Stange, Animated, 2005, para. 6). This inclusive practice was to expand and become integrated within the British professional contemporary dance sector steered by Celeste Dandeker and Adam Benjamin forming the internationally renowned Cando Co Dance Company some years later.

Other examples of inclusive practice within the community dance movement such as *JABADAO* (formed in 1985) provided what they termed a new "socially-engaged practice" that crossed the bridge between the worlds of dance therapy and community dance. They brought together for the first time practitioners from the clinical and artistic fields in the first learning disability dance project to be funded by the Arts Council. Led by Penny Greenland, the organisation developed a practice centred upon movement play where the body is the focus - the moving sensing body, finding playful ways to enjoy movement[30]. Since that time, *JABADAO* have continued to develop their dance practice with the elderly and young children, facilitating projects, courses and support both at regional and national levels respectively.

In 1986 the Arts Council adopted a Code of Practice on Arts and Disability, and appointed a full-time Arts and Disability Officer (Brinson, 1991, p. 190). Disabled dance has made a significant contribution to our growing dance ecology both within the community dance sector but also the world of professional dance training and higher education respectively. This shared engagement and associated practices were informing policy as a logical step in community dance development.

Policy and professionalisation

In 1984, Veronica Lewis facilitated the first dance and mime animateur[31] conference at Lea Green in Cheshire. Within two years Ruth Glick's 1986 report, *The Dance and Mime Animateur Movement: A National Evaluation* had been commissioned and published by the Arts Council. Its recommendation for the formation of a National Association of Dance and

[30] The Jabadao approach. *Jabadao life in every limb: national centre for physical play*. Retrieved on May 11, 2016 from http://www.jabadao.org/#!jabadao-approach/d8o3z

[31] 'Mime was initially treated as dance and during the early 1980s it became increasing popular. As a result the [Dance] Department's name was changed to the Dance and Mime Department and the Dance Panel became the Advisory Panel on Dance and Mime. However fom Spring 1989 responsibility for mime was transferred to Drama Department and the department and panel names were changed back accordingly'. Retrieved on April 16, 2015 from http://www.vam.ac.uk/vastatic/wid/ead/acgb/acgbf.html

Mime Animateurs was enacted the same year. Later, with funding from the Arts Council, the National Association of Dance and Mime Animateurs became the Community Dance and Mime Foundation[32] an organisation that offered support, advice, training events and publications for the dance sector to develop work in a variety of community contexts (Foundation for Community Dance, 2002, p. 2). The community dance field had already shaped its place within an ever increasing and developing dance ecology and found a voice within the corridors of arts power in the UK.

This success, however, came at a cost to those individuals leading the development on the ground. Julie Tolley in her 1989, Dance and the Child International paper, "The Dance Animateur: a British phenomenon" wrote:

> Dance Animateurs are their own worst enemies and their employers' salvation, in terms of their enthusiasm for their work, the hours they put in and the number of projects they take on board. Therefore, they achieve a great deal and give great 'customer satisfaction' at a minimal cost for high returns to the funding bodies. (pp. 107-108)

The animateurs had worked hard to increase dance participation and the community dance movement had reached a point where dance agencies and local authorities were looking for ever more economical and apparently efficient ways to house and support the work. Ironically, the individual animateur posts that had achieved so much were becoming difficult to sustain. A key turning point came with Graham Devlin's (1989) *Stepping Forward: Some Suggestions for the Development of Dance in England during the 1990s* report for the Arts Council of Great Britain (see p. 37). Having surveyed the dance infrastructure, he outlined a range of ways forward including recommendations for dance development moving into the new Millenium. He suggested a move towards a team of workers within a dance centre structure rather than individual animateur posts. Devlin's report prompted Katie Venner's 1990 work, *A feasibility study into Regional Dance Agencies* for the Arts Council who responded by establishing the National Dance Agency. "A dance agency is the broad term used to describe dance organisations involved in dance development activity" (Arts Council England, 2010, p. 3). These centres provided (and still do) a focus and "home" for strategic regional dance development activity, a framework dictated by Arts Council funding that as

[32] Community Dance and Mime Foundation changed it name again to the Foundation for Community Dance in 1995.

they state in 2010, "includes art form development, advocacy, participation, audience development and infrastructure development across a local area, region and in some instances, nationally" (p. 3). (One can see evidence for this in the Cheshire Dance and Dance Base case studies.)

Nevertheless, the development of the community dance field through the animateur movement had been extensive. It is worthy of note that by 1993 the Eastern region's Regional Arts Associations[33] had 18.5 posts in that region alone (Peppiatt & Venner, 1993, p. 33). It is apparent that the Regional Arts Associations, city arts development bodies and county education organisations, were forming partnerships as a collaborative strategy to effect and develop community dance participation and educational dance experience at local and regional levels.

After the Devlin report came *Community Dance: A Progress Report* by Anthony Peppiat and Katie Venner, which surveyed the sector and outlined further key objectives for the 1990s. The "principal change identified by the survey was the expansion and diversification of the role of the animateur" (1993, p. 1). The range and context of work was increasing in terms of working with other organisations – "community arts, local authority social services, health authorities, sport, the leisure industry, private and amateur dance sectors" (p. 11); community dance had become much more inclusive and diverse. Furthermore, in 1992, there had been a shift away from the single animateur post to the "creation of teams of workers" (p. 11) that had been a main recommendation of Ruth Glick's 1986 report.

During 1996 a series of papers in *Thinking Aloud – in search of a framework for community dance* set out a series of perspectives on how community dance might be re-aligned with emergent National Dance Agency structures and funding constraints while continuing to achieve overarching goals. "*Thinking Aloud* was an attempt to further develop the conceptual framework for community dance" (Foundation for Community Dance, 2002, p. 18) and set a framework for community dance across the broader social, demographic and cultural bases that had evolved during the 1990s. Furthermore, additional investment in the arts[34] following the introduction of the National Lottery helped create new buildings such as

[33] RAA – Regional Arts Assocation, 12 RAAs became 10 Regional Arts Boards, RABs in 1992.
[34] '2. Funding of the arts'. *Funding of the arts and heritage – culture, media and sport committee* (DCMS) – Retrieved on August 8, 2016 from http://www.publications.parliament.uk/pa/cm201011/cmselect/cmcumeds/464/46405.htm

Dance Base in Edinburgh (see pp. 212 to 214). That conceptual shift was exemplified and in one sense enacted in the *Mapping Community Dance* report of 2002, which included for the first time, a contribution from community dance participants themselves. It looked in depth at the community dance client rather than just the community dance leader or practitioner. The notion of inclusion and participation through giving voice – a mainstay of the community dance project – finally had a more prominent place in a self-reflective debate. While community dance had become very adept at adapting to shifting governmental policy for funding there had always been a risk that key notions of community activism might have been lost. In fact community dance still had a voice and advocacy through the Foundation for Community Dance.

> Community dance as a manifestation within the dance ecology of the UK has now been established for some 30 years. As circumstances and funding opportunities as well as the aesthetics of dance have changed over this time so have the outward manifestations of community dance. (Bartlett, 2009, p. 32)

Due to the expansion of the community dance field there needed to be some "caretaking" and monitoring of professional standards. In 2006 the Foundation for Community Dance published *Making a Move: A strategy for the development of a professional framework for community dance.* The report outlined a need for both strategy and professional standards in community dance. In the same year the separate Dance Training and Accreditation Project (which became partnership) aimed to "bring together key national dance organisations with remits for dance education and youth dance, to discuss ways in which access to participatory dance for young people might be more readily available"[35]. The commissioned Dance Training and Accreditation Project report written by Susanne Burns in 2008 "focused on the training and accreditation needs of dance professionals" (p. 1) who did not have any formal teaching qualifications. Following publication of the report the project partners decided to form the Dance Training and Accreditation Partnership, which formed: a) *Dance Register* of qualified dance teachers, leaders, and artists; b) the National

[35] History of Dance Training and Accreditation Partnership. Retrieved on April 13, 2015 from http://www.dtap.org.uk/background/history_of_dtap.php?cat_id=53&scat_id=48&subid=53&level=2

Occupational Standards for Dance Leadership; and c) the Diploma in Dance Teaching and Learning - Children and Young People. Indeed, this became all the more urgent when Burns and Harrison (2009) reported a much more diverse pool of dance styles and genres reflective and representative of a 21st century, multi-cultural Britain.

Diversity

Of course, the emergence of multiculturalism in dance had been a feature of British cultural life since the 1950s. In a fairly recent article, September 20, 2013 for The Guardian, Sanjoy Roy refers to Elroy Josephz who danced with Les Ballets Nègres in 1950s London and became one of the first lecturers in dance at a British University in 1976 – "by all accounts [an] inspirational dance teacher in Liverpool, his Afro-jazz classes keeping the fusional spirit of Les Ballets Nègres alive" (para. 3). In the same year Ekome African Dance group formed in Bristol and was soon followed by "many dance companies using traditional African dance sprang up in the Midlands including the Birmingham-based Kokuma, Dance de l'Afrique and Wolverhampton-based Lanzel" illustrated by The Black Development Trust (Connecting Histories, 2010) who worked with a range of community groups. Other companies and artists evolved in the 1980s such as Irie, Phoenix Dance Theatre and Sakoba all of which provided a platform and visibility for black dance in community dance development. These companies and artists were often brought in by animateurs to perform and work with various community groups. The Black Dance Development Trust formed in Birmingham in 1985 by Bob Ramdahanie did much to promote and enhance the profile and accessibility of black dance until its demise in 1992. Peter Badejo subsequently formed Badejo Arts and the momentum continued with the formation of the Association of Dance of the African Diaspora in 1994.

Furthermore, South Asian dance also had a place in the British dance landscape. There had been Indian Temple dancers performing in London and UK since the late 19th Century[36] and, from that point onwards, Indian and South Asian dance companies came to perform. This influx of South Asian dance companies and artists helped to spur a growth and momentum for the development of UK grown South Asian Dance such as Akademi and

[36] South Asian dance development in the UK. Retrieved on April 4, 2015 from http://www.vam.ac.uk/content/articles/s/south-asian-dance-in-the-uk/.

AdiTi which have further promoted South Asian dance in performance, education and the community.

What particularly shone through in the 2002 *Mapping Community Dance* report was the sheer volume of dance activity led by community dance artists who were "receiving some kind of subsidy from public sector finances" (p. 2). The animateur movement and the consequent National Dance Agencies had helped to establish community dance as "a discrete area of the dance ecology and economy" (p. 2) while acknowledging, as the report goes on to say, that the dance landscape had changed and the "lines established between the professional and voluntary have become blurred" (p. 2). This blurring has been exacerbated by shifts in style, by the emergence of traditional and new forms, by the greater "range and diversity of people involved" (p. 2). The notion of dance participation had evolved in the 21st Century to be much more inclusive; it "traverses many styles of dance, a variety of venues and spaces and a large demographic" (Houston, 2008, p. 12). Furthermore, as Sarah Houston states, dance artist and choreographer Frank McConnell from Scotland has argued, "traditional folk dance can also be regarded as community dance" (2008, p. 12). The boundaries have been eroded. Participation in the arts and in dance encompasses the relationship of popular and traditional culture, the amateur and the professional. The Voluntary Arts claims:

> The voluntary arts are those arts and crafts that people undertake for self-improvement, social networking and leisure, but not primarily for payment. The range of art forms is wide and includes folk, dance, drama, literature, media, music, visual arts, crafts and applied arts, and festivals. Voluntary and amateur arts groups are governed or organised by those also participating in the activities (Voluntary Arts, 2016).[37]

Houston (2008) is one of many commentators who have remarked on the difficulty of defining community dance. When asked the question she often replies, "it is participatory dance activity done by amateurs and often led by professionals" although she feels that this statement "does not do justice to the area of work in question" (Houston, 2008, p. 11). Professional dance artist and choreographer Frank McConnell sums up here:

[37] About the volunatry arts and what the organiation does. Retrieved on May 15, 2016 from http://www.voluntaryarts.org/take-part/about-the-voluntary-arts-and-crafts/

> The values I discovered inherent in community dance and which have remained with me through my professional life were fundamentally concerned with the word itself – to bring people together in a common unity to celebrate a certain joy which the uniqueness of dance affords us, and that in so doing we have the opportunity to enrich ourselves, our understanding of one another, and the worlds in which we live. (McConnell, 2006, p. 15)

Ultimately, what has been presented in this community section is that the notion of cultural democracy has developed over the last 30 years from the collective communal acts of the early community arts movement into a more inclusive and diverse participatory dimension. The community dance practitioners of today are not the marginal groups of the 1970s. In abandoning a particular ambition for local activism, they are now to be found in receipt of private, public and charitable funding across a diverse range of participatory dance practices. The infrastructure that surrounds community or participatory dance today is different but perhaps not as different as this brief summary might have suggested.

In 2015, The Foundation for Community Dance had a new branding and website headed; "People Dancing: The Foundation for Community Dance" stating, "the professional organisation for anyone involved in creating opportunities for people to experience and to participate in dance"[38]. I would suggest, in sum, that the dancer as amateur or professional, historical or social, popular or traditional has found a place in the development of a 21st Century British dance ecology.

CONNECTIONS AND A VIEW TOWARDS THE 21st DANCE ECOLOGY

As outlined earlier in *Dance Mapping: A window on dance 2004- 2008,* Burns and Harrison highlighted the strengths and weaknesses of the dance ecology. It reveals that the dance sector as a whole has grown rapidly, satisfying a host of social and political agendas as well as supporting and accepting artistic diversification in "a more confident, diverse and innovative arts sector, which is valued by and in tune with the communities it serves" (Arts Council England: Dance Policy, 2006, p. 10).

[38] New website and heading for the organisation 'People Dancing: Foundation for Community Dance'. Retrieved on July 3, 2015 from http://www.communitydance.org.uk/about-community-dance.html

Nevertheless, Burns and Harrison did recommend further research in order to look at the portfolio of dance agencies funded by the Arts Council in relation to policy, strategy and future provision in consultation with the dance sector (2009, p. 3). The *Joining up the Dots: Dance Agencies – Thoughts on Future Directions* companion report suggested that the National Dance Agencies "could work collectively" on profile raising for "cross-sector working" (Arts Council England, 2010, p. 5). In reality the dance agencies tend to work collectively through the National Dance Network on matters of programming, commissioning and presenting professional dance but not all are members. Cheshire Dance and Ludus in the North West of England, for example, are not.

The recommendations for development clearly identified a need to encourage "closer collaboration across all organisations that receive Arts Council funding… to develop new opportunities for dance" (2010, p. 7). (And an example of this is provided in the subsequent Big Dance case study associated with the Cultural Olympiad.) Indeed, the *Joining up the Dots* report had been built upon the Arts Council ten-year plan, *Achieving Great Art for Everyone.* The following illustrates key collaboration points that I have highlighted from the *Joining up the dots* report:

- Greater shared vision and **collaboration** among the arts community, with our key partners and also across the commercial, voluntary and subsidized sectors (2010, p.19)
- Agencies' relationships with artists arise through shared interests, not because the artists live nearby; regional boundaries can be an obstacle to distribution and **innovative collaboration**. (p. 22)
- Most agencies felt that there are opportunities for **more collaboration** with Higher Education, including the conservatoires, to ensure that talent is given the best opportunity and training is fit for purpose. (p. 22)
- The National Dance Network is working toward **greater collaboration** in relation to touring. (p. 24 – my emphasis in all four)

One can see that collaborative practice is at the heart of Arts Council policy - a desire for joined up working and thinking. It appears increasingly the case that the National Dance Agencies and other regional agencies have to work with higher education in order to develop shared artistic practices, to develop and nurture dance talent and future innovation. This is discussed in Chapter Two and in Chapter Four in the two dance agency case studies. Over the

last fifteen years the Arts Council has certainly placed a strong emphasis on collaboration across the fields and domains of dance practice. As Bojana Kunst states "collaboration has become a key issue in the vocabulary of dancers, choreographers, and other performing artists" (2010, p. 27) whether it relates to economic, social or artistic "drivers". The benefits and tensions of collaboration are inextricably linked. The dance artist crosses distinct sector boundaries from professional dance to education to community and have founded their artistic practice on community dance based values in whatever context they find themselves within. The nature of collaboration concerns "common unity" (McConnell, 2006, p. 16).

This initial chapter has evidenced distinctive yet linked histories and lineage within the "tri-sector world" of dance described in my introduction. The development of collaborative connections between community, professional, and higher education dimensions is evident. Furthermore in 2015, we saw the launch of a new national dance organisation, One Dance UK. This amalgamation of Dance UK, National Dance Teachers Association, Youth Dance England and Association of Dance of the African Diaspora was united in providing "a single voice for dance". These included sharing knowledge and resources, "advocacy to policy makers and politicians", professional career support and development and "promotion of best practice and nurturing of talent" across sectors (One Dance UK, 2016).

Each dance sector continues to evolve with its own particular purposes yet also contributes to and supports, a growing dance ecology. Martina Ruhsam states that while the arts activism and "revolutionary overthrow of the prevailing political status quo" of the 1960s and 1970s was centred on the socio-political sentiment of the times (2016, p. 83) we now inhabit a world where "the daily negotiations of opinions, roles, modes of communication and rules of co-working…constitute a politics of collaboration" (p. 83). As Alexandra Kolb phrases it:

> The correlation between artistic and political reform has thus remained a constant of collaborative practice since the 19th Century, harnessing a politically progressive impetus of art, which rejects egoistic aspirations and authoritarian structures in favour of what are seen as more principled production methods. (2016, p. 70)

This thesis will now take an overview of an emergent national strategy for collaborative practice in dance as reflected in a range of policy documentation before going on to consider the actual nature of collaboration itself in the series of case studies.

CHAPTER TWO

REPORTS AND POLICY FOR A NATIONAL DANCE STRATEGY: ARTS COUNCIL ENGLAND, CREATIVE SCOTLAND AND PALATINE (2000 – 2015)

The development of national dance strategies for England and Scotland respectively has placed a high premium on establishing connections through collaborative working. The purpose of the chapter is to move from the three domain-driven contextual and historical sections of the thesis towards an overarching and contemporary overview. This is important in order to frame, contextualise and locate the selected case studies within the respective national arts strategies. The timeline of reports addressed in this chapter commences from 2000. This is an appropriate start date because, in those years, there was a restructuring of regional arts and the Arts Council in England and, in Scotland, the Scottish Executive announced the National Cultural Strategy after a period of national consultation from 1999. Both of these key "moments" have been influential in leading up to the developments that are under investigation here. This chapter discusses the most important reviews and reports, in particular, those charting collaboration as essential strategic development in dance.

The following pages present an annotated summary of the key reports used in the preparation of and cited in the thesis before moving on to look at more closely at national arts policy developments in Scotland and England. The reader may find it helpful from time to time to refer back to this list as an *aide-memoire*.

1. Scottish Arts Council. (2002). *Moving Forward: Dance Strategy 2002 – 2007*.

The 2002 Scottish Arts Council's dance strategy followed on from the Scottish Government's National Cultural Strategy in 2000 and the establishment of a dance department at the Scottish Arts Council in 2001. This strategy placed emphasis on collaborative "partnership working" and creating support through "advocacy" to develop professional production and performance of new work, professional development resources and spaces/studios for dance development, performance venues and touring, post-16 dance training opportunities and dance in schools, and equally, participation and community engagement. The strategy called

for greater collaboration across and between the dance sectors in Scotland. The Scottish Arts Council's dance department saw this as their key role.

2. Foundation for Community Dance. (2002). *Mapping Community Dance: A research report of the Foundation for Community Dance*

This is the first mapping exercise and report that included practitioners, organisations and participants. Its intention was: to map the scale of provision and activity in England; look at policies related to practices delivered by community dance practitioners, companies, artists, agencies and organisations; present a range of benefits found (community dance participants); work with other services, agencies such as health, social services, youth work, disability and third age; present evidence of good practice; and present patterns of funding in the sector.

3. House of Commons, Culture, Media and Sport Committee, *Arts Development: Dance*, Sixth Report of Session 2003 – 2004, Volume 1, HC 587 (2004)

This report was a major landmark in recognition of the dance field. The report outlined the current economic position and effect of public investment for dance, in particular with regard to young people in education and their career progression. The three priority areas for development were: developing Pathways (dance education) for all young people to experience dance and be able to develop their skills as appropriate; supporting the Art Form (professional dance) in terms of its artists, infrastructure, resources/buildings, and companies; and Healthy Living (community dance) to build on the opportunities that dance can offer to everyone, no matter what age, in terms of exercise and leading healthier lives.

4. Edinburgh Dance Strategy. (2005).

Convened by the City of Edinburgh Council Leisure and Cultural Scrutiny Panel the report involved consultation with key artists, companies, venues, dance educators, officers, agencies and organisations working in dance in the city and local region. The report looked at existing provision and offered recommendations for development in: professional performance and training; dance in schools; teacher training; and dance participation.

5. Burns, S. (2007). *Mapping Dance: Entrepreneurship and professional practice in dance higher education*. Palatine: Higher Education Academy

This report illustrates a mapping exercise undertaken by Susanne Burns to determine the amount of provision being offered by higher education in preparing their students for the workplace in Britain in 2007. The emphasis was placed on "employability and entrepreneurship skills in the student dancer" (p. 3), preparing them for the demands of the dance industry. The research was undertaken in 2006 and its outcomes were shared on 16 November 2006 at the *Dancers World of Work* symposium at Lancaster University.

6. Siddall, J. (2008). *Building a thriving future for dance in the North West of England*.

The Arts Council England North West commissioned this report to examine existing provision for dance in the North West Region and outline ways forward for future direction. Outcomes included recommendations for increasing: studios and 'homes' for dance development; participation and engagement with Youth Dance England and the provision of a Centre for Advanced Training for young people; production and performance opportunities and the nurturing of home-grown companies; working more with higher education; and finally working together to form a regional strategy group.

7. Arts Council England. (2008). *Great Art for Everyone.*

This was Arts Council England's three-year plan from 2008 – 2011, which had been shaped from the McMaster review (2008) concerning matters of excellence in the arts and the *Arts Debate* in 2007. It was the first public value inquiry investigating what people actually thought about the arts and their engagement. The plan included developing excellence, reach, engagement, diversity and innovation.

8. Burns, S, and Harrison, S. (2009). *Dance Mapping: A Window on Dance 2004 – 2008.* Arts Council of England.

Dance Mapping represented the first attempt to map the "dynamic of the dance field" in England in terms of dance ecology, economy and environment. Equally, this key piece of research demonstrated the full extent and interconnectedness between the dance sectors and the breadth and range of dance. The report reinforced the point that, for dance to sustain its position and importantly to continue to grow, collective action between the dance sectors and its stakeholders was essential. The findings from this report fed into Arts Council England's

2010 ten-year strategic plan, *Achieving Great Art for Everyone* and the subsequent 2013 plan, *Great Art and Culture for Everyone.*

9. Arts Council England. (2010). *Joining up the Dots: Dance agencies – thoughts on future direction*.

Companion report to *Dance Mapping: A window on dance 2004-2008,* which outlines the dance agencies funded by Arts Council England during that timeframe and their relationship to Arts Council policy. It also proposed ideas and suggestions for ways forward with regard to "future agency provision" in England, linking with the Arts Council's *Achieving Great Art for Everyone* ten-year plan. Collaboration between agencies and the sector was highlighted as a key way forward to enable sustainable dance development.

10. Arts Council England. (2010). *Achieving Great Art for Everyone: A Strategic Framework for the Arts*.

This ten-year plan placed collaboration centrally in terms of the plan's mission, ambition and aim. Collaboration was thus interwoven through its key objectives. The specific discipline companion strategies followed and built upon the five main goals from *Great Art for Everyone*: excellence, reach, engagement, diversity and innovation.

11. Federation of Scottish Theatre. (2011). *Dance in Scotland: An overview to inform and inspire*. Federation of Scottish Theatre.

The rationale behind the report was to raise awareness and the profile of dance and consequently to make recommendations for development at a time when the arts infrastructure in Scotland was going through a period of change, in particular the dissolution of the Scottish Arts Council and merger with Scottish Screen to form Creative Scotland in 2010. The focus of the report was centred on partnership and offered evidence regarding the "benefits and achievements" of dance across the sectors and key issues that needed to be addressed. This provided the platform for the Creative Scotland dance review in 2012 as Creative Scotland were conducting a series of art form reviews.

12. Creative Scotland. (2012). *Review of Dance in Scotland.*

The review involved mapping the dance field in Scotland from gathering statistics of growth, annual reports from key funded to on-line surveys and six structured workshops. The Federation of Scottish Theatre's *Dance in Scotland 2011* report did form the basis of the review. It was found that the collective aspiration of the dance field would achieve the three main themes for development: developing talent; inspiring audiences, participants and artists, and embedding dance in education – situated at the heart of improving the ecology for dance in Scotland.

13. Arts Council England. (2013). *Great Art and Culture for Everyone: 10 year Strategic Framework 2010-2020*.

After London 2012, with the success of the Cultural Olympiad Arts Council England and the decision to bring museums, libraries and arts into one cohesive strategy with a collective sense of direction, this 2nd edition plan was produced in 2013. It brought the two strategic plans together - *Achieving Great Art for Everyone* (2010), and the museums and libraries' *Culture, Knowledge and Understanding* (2011), developing excellence, reach, engagement, diversity and innovation through advocacy, partnership, development and investment.

14. Creative Scotland. (2014). *Unlocking Potential, Embracing Ambition: A Shared Plan for the Arts, Screen and Creative Industries, 2014 – 2024*.

This ten-year plan outlines a shared vision for the arts, screen and creative industries in Scotland through developing: excellence and experimentation; access to arts and culture; places; and leadership and (a skilled, diverse and connected) workforce, all of which should be connected to the world we live in. It presents a way forward centred on collaboration between and across disciplines, sectors and practices in Scotland.

15. Creative Scotland. (2014). *Dance* (companion piece to *Unlocking Potential, Embracing Ambition: A Shared Plan for the Arts, Screen and Creative Industries*, 2014-2024).

This dance plan from Creative Scotland outlined that dance in Scotland had worked to create new opportunities through a network of people, companies and organisations, a shared vision that had been forged since the 2012 Creative Scotland dance sector review. It is shaped by the ambitions outlined in 14 above.

I now commence this overview of national arts and dance policy with Scotland, simply to move from a smaller demographic to the larger one in England.

Dance in Scotland

After the Bonnar Keenlyside consultation report *A National Cultural Strategy for Scotland* in February 2000, the Scottish Executive announced and published its National Cultural Strategy. Following this the Scottish Arts Council had a set of strategic objectives for the arts in Scotland (2002, p. 1):

- promoting creativity, the arts, and other cultural activity;
- celebrating Scotland's cultural heritage and its full diversity;
- realising culture's potential to contribute to education, promoting inclusion and enhancing quality of life;
- assuring an effective national support framework for culture.

These objectives formed the way forward for arts and culture in Scotland and requested that the key cultural development agencies rethink and implement these. The Scottish Executive's *Creating our future…Minding our past: Scotland's national cultural strategy* 2001, paved the way for the establishment of a dedicated dance department at the Scottish Arts Council in 2001 (Clarke, 2009). The significance of this move "sent a signal to the sector of the commitment to the strategic development of dance at a national level" (Clarke, 2009, p. 10).

The establishment of the dance department at the Scottish Arts Council was timely as it followed swiftly on from the new National Arts Strategy. The Scottish Arts Council had to shape new art form strategies, one of which was *Moving Forward: Dance Strategy 2002 – 2007*. This plan outlined key priorities for the development of dance in Scotland supporting high-quality dance activity in terms of making, performing and participating in dance (Scottish Arts Council, 2002, p. 5). Importantly, the vision endorses that collaboration is key specifying that partnership between artists, local authorities, dance agencies and national organisations would expand the infrastructure for dance in Scotland (2002, p. 5). Collaboration is central to fulfilling the vision for dance.

In 2002, the *Moving Forward* strategy document cited three professional dance companies (the three Scottish Arts Council core funded companies): Scottish Ballet, Scottish Dance Theatre and X Factor Dance Company (Alan Greig Dance Theatre which forms one of

the following case studies). The Scottish Arts Council also stated that it would continue to develop opportunities for dance projects and companies in the wider community. Furthermore, the Scottish Arts Council would continue to fund Dance Base, (another of the following case studies), the national centre for dance, and other regional dance centres. The Scottish Arts Council intended to increase dance facilities and resources, support for professional dance work and dance training opportunities. They would work with existing post-16 dance training providers in Scotland to develop high quality provision and access to training as well as develop dance in the school curriculum. Increasing emphasis on participatory dance activity in the wider community was evidenced in the *Moving Forward* strategy (Scottish Arts Council, 2002, p. 4) such as working with Scottish Youth Dance (YDance), Scottish Traditions of Dance Trust and local authorities who supported a range of community dance schemes such as the Dance Artist in Residence and Dance Development Officers throughout Scotland. Finally and importantly, the *Moving Forward* dance strategy aims state: "our role is to link organisations" encouraging collaboration and partnership development across the sectors in Scotland (Scottish Arts Council, 2002, pp. 4-5). It is clearly evident that collaborative working is central to the strategy across professional dance, community dance, and education (pp. 4-6).

Enhancing the national dance strategy, the Scottish Arts Council undertook several audits from 2003 in the various dance sectors. For example, there was an audit of existing Dance Artist in Residence and Dance Development Post schemes working in local and regional communities. These posts were enabled through partnerships with local authorities and "a wide range of other organisations were mentioned as *partners*" (Scotinform Ltd. & Clearview Strategy, 2003, p. 25). Partner organisations provide "funding, co-operative working, endorsement/accreditation and administrative support" (2003, p. 25). The report states that these partnerships included various sectors, domains and agencies: "schools, colleges, universities, social inclusion partnerships, professional dance organisations, venues, charitable trusts, the Scottish Executive and private sponsors/funders" (p. 5). "Best practice" examples were presented in the report (pp. 35–39) and they had facilitated collaborative working with a variety of agencies to effect funding, colleges for education accreditation, specialist health support and professional dance practice (p. 37).

In the same year, an audit was undertaken concerning specialist and advanced dance

training provision. This gave a picture of the ways in which the introduction of the Higher Dance qualification in 2001/2002 and development of other Scottish Qualifications Authority qualifications such as National Certificates, Higher National Certificates and Higher National Diplomas in dance appeared to be informing future policy (Richard Gerald Associates Ltd for Scottish Arts Council, 2003, p. 3). Recommendations included: working with teacher training providers to develop qualified dance teachers in schools and work with Sports Scotland to develop "Dance Specialists as shared resources for schools" (p. 11), more collaborative working with the private dance sector especially in geographically disadvantaged areas to develop dance training (p. 12) and working with other art forms such as music to encourage more boys to participate in dance (p. 8). Collaborative working was outlined in the report and was the springboard for the Scottish Youth Dance organisation (YDance) to take a lead.

From 2005 to 2008 YDance undertook a major project in schools, the *Dance in Schools Initiative* for pupils between the ages of 4 – 7 and 8 – 14 years. This was funded by the Scottish Government Health Department to promote health and well-being through in-school dance workshops and to evaluate the impact on the school pupils and schools (Muldoon & Inchley, 2008, p.4). YDance went on to pursue a second project focusing on girls between the ages of 14 and 18 to promote "active" participation through dance. This project continued beyond the original remit and became YDance Active, part of the Active Girls Scottish Government funded programme and managed by Sports Scotland in partnership with YDance, Youth Scotland and Youth Sports Trust[39]. YDance was cited in the *Moving Forward Dance Strategy* (2002*)* report as an organisation to be supported in developing its teaching and resources for schools (Scottish Arts Council, 2002, p. 9) working collaboratively with other key organisations.

By 2005, Dance Base in Edinburgh, the national centre for dance in Scotland, had established its operations in its new state of the art building in the Grassmarket with "over 2,500 people coming through its doors each week" (Edinburgh Dance Strategy, 2005, p. 3). The *Edinburgh Dance Strategy* was produced in 2005 and included a range of aims and recommendations focusing on dance performance and participation highlighting that Edinburgh had more dance in schools than anywhere else in Scotland. It also cites Edinburgh

[39] Active girls scheme supported by Sports Scotland. Retrieved on February 6, 2016 from http://www.sportscotland.org.uk/schools/active-girls/

College (known as Edinburgh's Telford College up until 2012) with full-time dance training and a dance degree programme (the only one in Scotland at that time) and it had the national centre for dance. The strategy recommended collaborative working between the City of Edinburgh Council and Dance Base to secure an outreach post and for the city to work with other dance providers such as YDance to develop longer term strategies for dance in schools and creating more participatory performance opportunities in the City.

In 2007, the Scottish Arts Council undertook the *Dance and Disability in Scotland* review led by Jo Verrent of Access, Disability, Access and Inclusion (ada inc.). The key parties involved in the review included disabled dance artists, able bodied dance artists who pursued integrated dance practices, schools, education advisors, dance agency directors, dance development officers, arts council officers, venue managers and theatre practitioners. This brought dance and disability into the viewfinder of the whole dance community. Interestingly, the 2008 Scottish Arts Council's, *Dance in Scotland: Companies and Choreographers* document listed a range of integrated and inclusive dance artists such as Claire Cunningham, Indepen-dance, YDance, Scottish Dance Theatre, Plan B and X Factor Dance Company. Overall, regional dance activity had expanded through the Dance Artist in Residence and Dance Development Officer posts. YDance had increased development in education. There was also increased funding support to Dance Base, to City Moves in Aberdeen and to Scottish Dance Theatre's outreach and education programmes:

> We will continue to collaborate with a range of partners in the delivery of our aspirations for dance. We facilitate the dance artists in residence network and regularly bring together the dance centres in Scotland to encourage their closer working. In 2009/10 we will endeavour to work with the widest dance community to investigate long-term approaches to strengthen dance in Scotland. (Scottish Arts Council, Quick Guide - Dance, 2009)

This quote (taken from a bulletin produced by the Scottish Arts Council's Dance department in 2009) was intended to assure the dance community that collaboration would continue to develop during a forthcoming period of shift of cultural infrastructure in Scotland. It had been announced as early as 2006 that a new development organisation for the arts and creative industries, Creative Scotland, would come into existence in 2010. People were aware the new body would incorporate some of the functions of the Scottish Arts Council and of Scottish

Screen and would emphasise partnership working. Furthermore, arts funding in Scotland was in a better place in 2010 than in England. The Scottish Arts and Culture budget was frozen for 2011-2012 whereas England had a cut of 30%. The move to the new combined Creative Scotland had been given a chance of success (Higgins, November 17, 2010). By July 2012, 49 flexibly funded organisations would be moved to project-based clients lottery funding applications (Higgins, July 9, 2012). In 2014, however, Creative Scotland increased its new Creative Scotland Portfolio client numbers from 45 to 119, all of whom receive three-year funding from 2015-2018. This enabled the headline "Creative Scotland has increased the value of its three-year portfolio funding from £90m to £100m by "re-profiling" its budgets" (Hill & Richens, October 30, 2014). Beneficiaries included Scottish Dance Theatre, Dance Base and other regional dance agencies in Scotland and Curious Seed, a dance company support by the Dance Base Catalyst dance management programme (see pp. 222 - 223).

A key development and boost for dance in Scotland in 2010 was the launch of the Get Scotland Dancing initiative on 5th October. Fiona Hyslop, Cabinet Secretary for Culture and External Affairs, launched the campaign Games Legacy for Scotland (London 2012 and Glasgow 2014 Commonwealth Games). This initiative advocated Scots to keep fit and healthy through the creative joy of dancing, framed by Creative Scotland's vision for supporting both games. Creative Scotland seized the opportunity to use Get Scotland Dancing to get more people across Scotland actively involved in dance from 2010 to 2014 and beyond. Interestingly, several members of the dance committee of the Federation of Scottish Theatre were part of the Get Scotland Dancing launch. The dance committee included professional dance artists, dance educators, promoters, community dance workers, producers, and venue managers.

Further impetus was provided by the publication in 2011 of *Dance In Scotland: An Overview to Inform and Inspire*. The report, compiled by Lucy Mason for the Federation of Scottish Theatre supported by Creative Scotland, outlined an encompassing picture for professional dance, dance in the community, dance in schools and training for dance in 2011. It stated that "every aspect of dance in Scotland is connected and mutually dependent" (Federation of Scottish Theatre, 2011, p. 25) which had been intimated in the *Moving Forward: Dance Strategy 2002 – 2007.* Recommendations from this 2011 report included increasing partnerships between professional dance practitioners through establishing Dance

Artist in Residence and Dance Development Officer schemes in all local authority areas (although there were already 22 dance development posts in 2010 compared to 15 in the Scottish Arts Council's 2003 audit). More partnerships between; venues and dance producers to increase audiences and access to dance: between schools, local authorities and the Scottish dance community to enable more young people and their teachers to work with professional dance artists; physical education teachers to work more closely with the professional dance sector in developing a dance curriculum; the establishment of a post-graduate qualification in dance to enable qualified and equipped dance teaching in secondary education; and a review of support for dance training and the integration of dance graduates into the dance community in Scotland. This is indicative of astonishing levels of strategic development but more reports were to follow.

From this 2011 "call to action", the Federation of Scottish Theatre's Dance working group involved in the *Dance In Scotland* report and other key dance individuals from across the dance community such as representation from Creative Scotland, Scottish Dance Theatre, Scottish Ballet, Scottish Qualifications Authority, dance agencies, theatre venues, dance artists, teachers, promoters and local authorities were invited to contribute to Creative Scotland's Dance Sector Review. The *Review of Dance in Scotland'* (Creative Scotland's Dance Sector Review) 2012 brought into focus the 2011 Federation of Scottish Theatre's *Dance In Scotland* report; Creative Scotland's corporate plan *Investing in Scotland's creative future* 2011-2014 and Get Scotland Dancing. Furthermore, Get Scotland Dancing aligned itself in 2011 with Big Dance 2012, part of the national Cultural Olympiad. Get Scotland Dancing and Big Dance 2012 centred on collaboration and considerably increased and developed both new audiences and participation in dance (McGillivray and McPherson, 2013, p. 89). Collaboration was the first key Cultural Olympiad plan objective (McGillivray and McPherson, 2013, p. 13) and more detail surrounding Get Scotland Dancing and Big Dance will be found in the Dance Base case study.

The *Review of Dance In Scotland* 2012 clearly indicated many positive achievements since the publication of *Moving Forward* in 2002 (Creative Scotland, 2012) and referenced a much improved dance infrastructure. The review involved six structured workshops with 85 participants from across the dance sectors in Scotland from 4 – 17 May 2012 facilitated by Roanne Dods on behalf of Creative Scotland (2012, p. 5) and an online survey with 101

respondents from across the various dance sectors.

> People were genuinely excited to be working together to create a collective aspiration for dance in Scotland. The process and the importance of the review to the sector have generated a strong request and expectation to hear and see the outcome of the review. (2012, p. 5)

What is clear is that the professional, educational and community dance sectors wanted to work together to further the development of dance given added impetus for this "collective aspiration" with Get Scotland Dancing (Creative Scotland, 2012, p. 15), thus seeing the potential for dance development "across agendas" (2012, p. 8). The report highlighted "holistic approaches" (p. 14) to professional dance and community dance practices through Dance Base in Edinburgh, City Moves in Aberdeen and The Dance House in Glasgow. Specific examples of new collaborations held up as exemplar included Dundee Dance Consortium - a partnership between Scottish Dance Theatre, The Space at Dundee College housing the Scottish School of Contemporary Dance and Dundee City Council. Another was The Highlands Dance Consortium, a partnership between Eden Court Theatre in Inverness, Plan B Collaborative Theatre based in Ross-Shire and the Highland Council. Finally, Catalyst Dance Management housed at Dance Base formed an important professional support for artists to promote and make work in a variety of contexts including the community. The report noted that "Community dance's values of inclusivity and a diverse aesthetic have also influenced the sector and can be seen in the expanded practice of many choreographers and dance artists" (2012, p. 19) such as Alan Greig who works with community groups and schools.

The report (*Review of Dance in Scotland*) also illustrated the increasing presence of dance as an independent subject in schools, certainly furthered by the Curriculum for Excellence agenda and the establishment of Scottish Qualifications Authority Higher Dance from 2002. The latter has provided an increasing number of schools and further education colleges such as Edinburgh College with other Scottish Qualifications Authority Higher National Dance qualifications (2012, p. 17). In 2012 there were eight FE colleges offering dance training and education at this level of which two - Edinburgh College and Dundee College - offered the Northumbria University BA (Hons) Dance one-year completion award and a BA in Modern Ballet at the Royal Conservatoire of Scotland. (Indeed today full-time

contemporary dance training in Scotland still sits within the further education sector (pp. 20-21)). Three themes for future planning were identified in the Executive summary of the dance sector review (2012b):

- *Developing Talent* Strengthening the dance training routes, pathways into the profession and nurturing choreographers and dance artists.
- *Inspiring audiences, participants and artists* Access to high quality artistic opportunities to inspire audience, participants and also artists in the development of their own work.
- *Embedding dance in education* Dance in education is at the heart of improving the ecology for dance in Scotland and this should be taken forward as a priority. (2012b, p. 7)

These themes formed the basis for Creative Scotland's 2014-2024 strategic plan *Unlocking Potential, Embracing Ambition,* an overarching policy framework for the arts, screen and creative industries. The opening of the plan states: "A Shared Vision" (2014, p. 12) whereby the notion of collaboration through collective aims (p. 16) could frame and take culture and the arts forward in the next ten years. The focus of the plan is working in partnership:

> Partnerships are most effective where there is an environment of trust, respect and teamwork. We have a shared vision for the arts, screen and creative industries and where we share these common goals we want to develop strong, collaborative, and flexible relationships with organisations and agencies to achieve more than can be achieved by each individually. (Creative Scotland, 2014, p. 36)

Creative Scotland is centred on collaboration, which formed a key part of the continuing aspirations for dance in Scotland. In the Executive Summary of the Review of Dance in Scotland report (2012b, p. 5) it states:

- A shared sense that the dance world in Scotland is diverse and inclusive, with a greater willingness to collaborate towards a shared vision
- A shared understanding of the key issues that need to be addressed to develop the quality, diversity, participation and excitement that dance in Scotland could achieve within the next 10 years
- A shared sense that dance has something special and unique to offer Scotland, and what that "special" thing is.

This "working together" continued to be stressed in the 2014b "Dance (companion piece)" plan to the *Unlocking Potential, Embracing Ambition* strategy. The educational, community and professional dance sectors had been aware of the shifts in policy and economic constraints contained in the various national dance strategy documents since 2000. Furthermore, dance had been successful in getting the Scottish Executive to promote and back the Get Scotland Dancing campaign in 2010, part of a games legacy for Scotland with London 2012 and Glasgow 2014. In one sense this paid off for Dance Base (and others) because as Brian Fergusson wrote in *The Scotsman* on December 16, 2015, the Scottish government cut nearly £20 million from the "overall culture budget representing a cut of nearly 10%". The national orchestras, Scottish Opera, Scottish Ballet and National Theatre of Scotland felt the pinch, whereas Dance Base received an increase of 24.5 per cent to £408,000 a year.

What can be seen thus far is that national dance policy has driven initiatives across the three dance sectors, improved funding opportunities and confirmed the shared vision that had been developed as part of the overall dance sector review – a vision that aims to enable dance in Scotland to grow and develop, build on its strengths and realise its future ambition (Creative Scotland, 2014b, p. 3). What is particularly interesting when we look at national arts strategy at the start of the millennium is the clarity established by the Scottish Executive in 2000-2001. In England the picture was rather different.

Dance in England

Soon after the millennium celebrations subsided there were major changes afoot for dance in England. Only months after The Arts Council of England devolved the funding of the National Dance Agencies to the Regional Arts Boards in 2000 (the same year that dance was established within the National Curriculum), the structure of the Arts Council itself was to change. In April 2001 the ten Regional Arts Boards in England were dissolved and taken over by the Arts Council with "hand-over" completion by 2002. The new Arts Council had nine regional offices with a central office remaining in London. Fiachra Gibbons reported on March 16, 2001 for *The Guardian* "Arts Council axes regional bodies", the view of Robert MacLellan MP that these "*commercially driven* changes went against the spirit of the government's drive towards devolution". Something of a *volte-face* in arts management had

taken place at The Arts Council of England as endorsed in its annual review 2001 *Breaking new ground* (p. 3). Meanwhile, as stated earlier, Jeanette Siddall's *21st Century Dance* report for the Arts Council in 2001 had looked at the position of dance and sought a vision for the future that "weaves together strengthened core support with shifts in approach" (2001, p. 9) for dance companies individuals, agencies and organisations. She felt that greater collaboration would achieve a way forward for the future of dance and, that partnerships should be sought between dance agencies and dance companies, government agencies and education and community organisations such as the Foundation for Community Dance. There is an interesting tension here - addressed in detail later in the thesis - between central and regional oversight in the establishment of collaboration.

In parallel, The Foundation for Community Dance (whose aim in 2002) was to be a "catalyst for the development of partnerships between practitioners, funders and communities" (2002, p. 26), had already begun to reflect on its practice between 1999 and 2001. *Mapping Community Dance: A research report of the Foundation for Community Dance* published in 2002 was the first time a community dance mapping exercise had been conducted to include practitioners, organisations and participants in England. "There were 73,203 community dance projects, programmes and initiatives" (People dancing: Foundation for community dance, 2002, p. 6) between June 1999 and June 2000 within the subsidised sector. The North West Region alone, for example, had 7,137 projects involving 466,046 people. The range of community dance practice would inform further development in terms of funding support and quality of practice within a growing sector. Notably, a high proportion of community dance projects were "joint initiatives" with artists working with dance agencies (p. 8). 59% of projects developed new partnerships, 52% were wider partnerships outside of dance and 48% were new artistic partnerships (2002, p. 11).

In 2003, following the name change from The Arts Council of England to Arts Council England a manifesto *Ambition for the arts 2003 – 2006* was produced after (the manifesto states) "a period of radical reform, a new council of Arts Council England was appointed" (Arts Council England, 2003, p. 2) in June 2002. Arts Council England were keen to be seen as forward thinking and, as Chief Executive Peter Hewitt stated, "open to current trends in emerging (and often challenging) arts practice, in arts and technology, and in

breaking down the boundaries between art forms, and between the arts and other disciplines" (2003 p. 14).

Issues raised at the *Valuing Culture* conference of June 2003 prompted an intense debate about the arts and culture being used as a pawn for government objectives - the "cultural sector's objections to instrumentalism" (Hewison, 2014, p. 131). In some ways this reprised the community arts debates of the 1970s whereby the drive for cultural democracy risked succumbing to other social and political agendas - the democratisation of culture. In a personal essay on *Government and the value of culture*, Tessa Jowell (Secretary of State in 2003) presented her own views on the intrinsic values of culture and the government's perceived "de-valuing" of it via instrumentalism. She wrote "culture defines who we are, it defines us as a nation" (Jowell, 2004, p. 17). This was followed by John Holden's DEMOS think-tank research in 2004, *Capturing cultural value: How culture has become a tool for government policy,* which in turn informed the shift in Arts Council England policy from 2006 onwards. As Soo Hee Lee and Tatjana Byrne (2010) outline, the Arts Council England website in 2008 illustrated "the role for dance with the profiling of initiatives that include using dance to rehabilitate offenders, promote healthier attitudes to fitness amongst young people" and '"active ageing" for older people" (Lee & Byrne, 2010, p. 298).

The DCMS commissioned the report *All our futures: creativity, culture and education* (1999) to kick start the highly successful Creative Partnerships programme between artists and schools. Creative Partnerships from 2002 - 2011[40] had "over 8,000 projects in more than 2,000 schools" (Hewison, 2014, p. 76) working in some of the most "economically and socially challenged neighbourhoods in England" (Cutler, 2003). However, as Charlotte Higgins and Maev Kennedy report on the "Arts funding freeze sparks fury" in *The Guardian* on December 14, 2004 (from their website) when Arts Council England funding was announced:

> The Department of Culture, Media and Sport announced that its allocation of funding to Arts Council England would be frozen at its 2005 level of £413m until 2008. Taking into account Treasury inflation estimates, the grant will be worth £10m less in the financial year 2006-07 and £20m less in 2007-08, meaning a total shortfall of £30m in real terms. (Higgins & Kennedy, 2004, para. 3)

[40] The austerity cuts of the coalition government in 2010 put an end to the programme finally in 2011.

This ‘freeze’ was to satisfy a commitment to museums from the DCMS. Sir Christopher Frayling (Chairman of Arts Council England at that time) said, “this setting of one aspect of the arts against another is not a healthy approach to building a national culture” and a sense of working together (Higgins & Kennedy, 2004). In real terms, Arts Council England faced a cut in funding.

Nevertheless, whilst cultural political debate, reform and financial constraints were being played out, dance continued to make its mark as the Arts Council England *Annual Review 2005* described “a rapidly growing sector” and called for more investment for the art form (2005, p. 14). The Arts Council could not ignore the positive statistics emerging from the mapping of community dance alongside the DCMS agenda for the widest possible public engagement in the arts. In 2004 the Government response to the DCMS dance select committee inquiry 2003 – 2004, *Arts Development: Dance (HC 587)* report was “a significant landmark for dance in relation to government policy and practice in the dance field” (Burns & Harrison, 2009, p. 43). The response outlined “the current state of the dance economy; the effect of public investment on the dance sector; and particularly dance and young people in relation to education and opportunities for progression within the sector” (HC 587, 2004, p. 5). What is pertinent is that there was a drive to see the development of a policy for dance, which would require collaborative working and for the Arts Council to have a strategy in place to ensure that took place.

The three priority areas for dance were (HC 587, 2004, Annex 1, pp. 8-10)

- *Developing pathways [Dance Education]*

  Building pathways in dance, so that all young people can experience dance for the first time and extend their involvement to a level that suits them.
- *Supporting the art form [Professional Dance]*

  Supporting the development of dance as an art form – its artists, infrastructure, buildings, companies – and so maintain our pre-eminent status in dance.
- *Healthy living [Community Dance]*

  Maximise the contribution that dance can make to encouraging everyone of any age to exercise and live a healthier life.

This report is of obvious and particular interest for this thesis. This was the first time a high-level government report acknowledged and gave taxonomic recognition to the three separate

domains on which I have focused. Furthermore, the function of the report is to take an overview of the whole sector. Under the leadership of Dance UK and the National Campaign for the Arts, people worked collaboratively to produce what was known as the *Dance Manifesto* (2006). Alastair Spalding, Chair of Dance UK, stated: "In the preparation of this document we have brought together the whole dance industry to speak in a united voice and define the absolute priorities for the sector now" (Dance UK, 2006, p. 4). The dance field had to work together to produce the manifesto.

Four key ambitions are outlined:

- dance to be supported and developed as an art form;
- dance to be an integral part of every young person's education;
- dance to be available and affordable for everyone to watch and participate in;
- dance to be a sustainable career with world class training. (Dance UK, 2006, p. 5)

The *Dance Manifesto* reconfigured the three aims of the DCMS Dance report and the subsequent DCMS Dance Forum appeared to work across professional dance, education and community dance.

On 18th July 2006 an All-Party Parliamentary Dance Group held its inaugural meeting with Gerald Kaufman MP as chair and Frank Doran MP as secretary. A series of key events took place giving MPs a sense and feel of what the dance field had to offer and provide the springboard for later dance inquiries such as *The Dance Review* by Tony Hall for government in 2006. The 2007 Government response to the Hall review echoed the DCMS report and the *Dance Manifesto* in stressing the need for a national strategy for young people and dance education. A new Dance Review Programme Board was charged with developing a national strategy for young people's dance through collaborative working at local, regional and national level with key partners in education, community arts, sport, culture and the national dance agencies. This consortium was led by Youth Dance England in partnership with the Department for Children, Schools and Families (DCSF), Arts Council England, DCMS, key education stakeholders and agencies such as Ofsted.

In parallel with the work of these dance-specific bodies and their reports a much broader set of developments were taking place in arts strategy, management funding, and consultation. In October 2006, Arts Council England undertook an "elaborate consultation", advertised as *The Arts Debate*, "costing £250,000…produced 1,700 responses…the "public"

was represented by 200 people selected from across the population in terms of age, gender, ethnicity and socio-economic background" (Hewison, 2014, p. 139) and published its findings in 2007. What this "debate" evidenced was that a quarter of the respondents were "entirely indifferent to the arts" and some respondents actually excluded themselves from culture (2014, p. 139). Nevertheless, the majority of respondents informed a consensus that the arts should continue to be supported by public funding. Many recommendations were offered in this debate, which in turn prompted Arts Council England to respond that it would develop more awareness, ensure strategies to listen, observe more, to be a "responsive organization", and "continue this important dialogue" (2014, p. 140). Furthermore, there had been a thread running through *The Arts Debate* for greater collaboration at artistic and organisational levels, which was made explicit in another Arts Council England report in 2006, *Looking Back, Looking Forward: 10 years of Arts Council work in the creative industries* (2006b)

The Burns Owens Partnership, on behalf of Arts Council England, identified the importance of partnership working at local, regional and national levels. Collaboration, it stated, is the "chief mechanism through which ACE's [Arts Council England] economic and social interventions have been realized" (Burns Owens Partnership, 2006, p. 6). It went on to point out that Arts Council England had been proactive in developing collaborative partnerships with "local and regional agendas and formalising its relationship with these agendas through partnership" (2006, p. 6).

Furthermore, in 2006, just as the *Dance Manifesto* and *The Dance Review* by Tony Hall were taking place, Arts Council England produced *Arts, enterprise and excellence: strategy for higher education* (2006c) in consultation with the higher education sector which looked at two shared strategic points: the creative economy and widening participation (2006c, p. 3). The Arts Council's strategy was to increase partnerships including: "strategic relations with the Arts and Humanities Research Council and the Higher Education Funding Council for England (HEFCE)" (2006c, p. 3), and to continue to support the development of collaboration between higher education institutions and artists, practitioners and arts agencies. Arts Council England began to see potential in working with the higher education sector to achieve mutually advantageous benefits both at national and regional levels, sharing ambition for enterprise and excellence in the arts. Arts Council England wanted to see higher education

institutions work with other partners, to conduct audits of their current and potential cultural contributions to the communities they serve, and to establish "cultural footprints" as a prelude to developing their own arts strategies and cultivating formal partnership agreements with Arts Council England itself. (Oakley & Selwood, 2010, p. 4).

A few months later in June 2006 the national cultural leadership programme was launched. Led by Arts Council England, Creative and Cultural Skills, and the Museums, Libraries and Archives Council this two-year programme received £12 million of government investment. Of course, there had been movement in terms of cultural leadership research since 2003 with investment by the Clore Duffield Trust for the establishment of the Clore Leadership Programme in 2004. Furthermore, as Kay et al. remind us, within the period of 2003 to 2010, "cultural leadership has become a significant focus for policy intervention and government spending" (Kay et al. 2010, p. 9). The Clore Leadership Programme led by their Director Sue Hoyle (a dance specialist) has continued to work with higher education partners in delivering the programme.

Meanwhile, dance higher education had also moved to address this in 2006 and, as mentioned earlier, my involvement with Susanne Burns's *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education* report in 2007 was a catalyst for this study. My involvement with the research led to a case study presentation at the *Dancers' World of Work: Entrepreneurship and Professional Practice in Dance HE* symposium on 16th November 2006. The symposium examined Burns's findings and drew key conclusions that would frame the report. Diverse graduate destinations within the dance field were central to the findings and revelatory in their diversity. Many graduates had what is now commonly referred to as a portfolio career, moving from one dance sector to another, often working across fields of dance practice requiring entrepreneurial skills to enable career resilience. "Dancers work as part of a "cluster", a creative community that brings the collective set of skills required…collaboration lies at the heart of the dancer's world" (Burns, 2007, p. 7). The dancer as practitioner, choreographer, performer or enabler has to discover the markets in which to work – what Burns (2007) cites as the "ability to create networks, maintain and manage them" (p. 7) and, of course, to work collaboratively in order to achieve this. She goes on to say:

In social terms the focus is on the interaction of the people who work together to

make dance possible. It is an aggregation of many smaller micro-worlds or sub-communities, a social network emerging from the cooperation of these micro-worlds all with greater or lesser knowledge of the entire network. (p. 8)

This network embraces the dance worker who moves between and across professional dance performance, community and education contexts. Burns (2007) establishes that a dance worker needs to be able to "teach, facilitate dance work in community contexts, and manage and produce work" (p. 12). Her model below (p. 12) illustrates "A way of viewing the dance world".

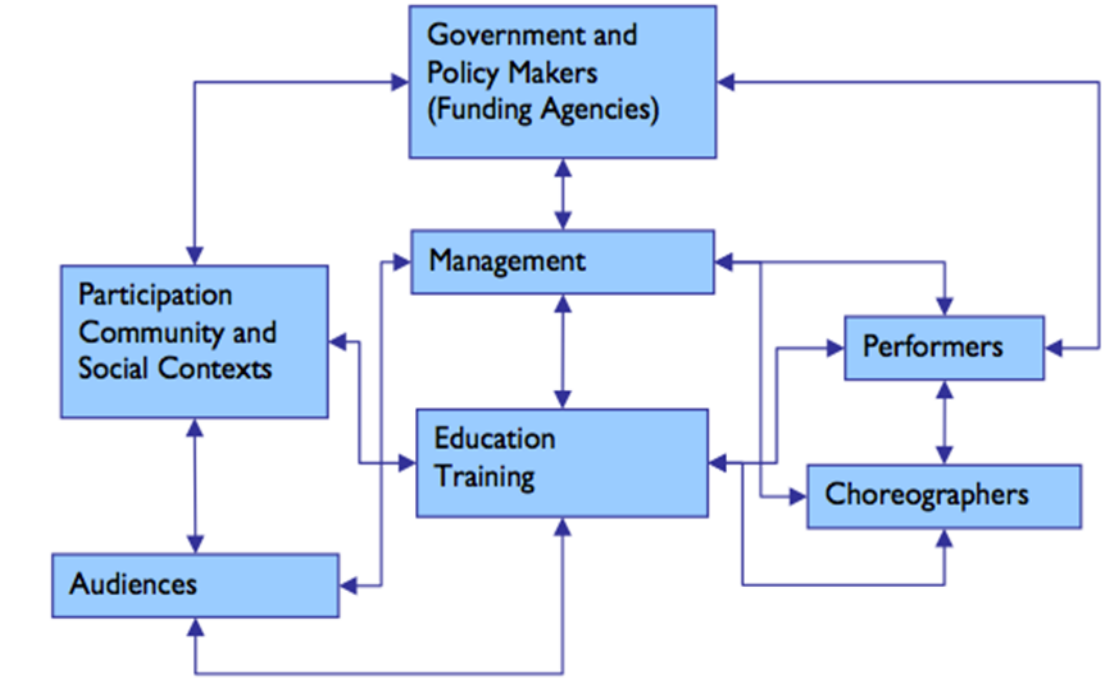

Figure 1: A Way of Viewing the Dance World

Figure 1: A way of viewing the dance world. (Burns, 2007, p. 2)

This model was shaped with my Masters Dance Theatre students from LIPA (Burns, 2007, p. 2) when we looked with Burns at her research findings 2006. This network of connections was the start of my belief that collaborative practice in dance does indeed "lie[s] at the heart of the dancer's world" (Burns, 2007, p. 9). Case studies in the report identified

collaboration as a "synthesis of the values of professional practice and university education" (p. 29). Work with dance agencies, community dance organisations, schools and professional artists were evidenced as being intrinsic to and embedded in university curriculum practice. Furthermore, 87% of dance degree courses enable the concept of collaborative practice as integral to learning and teaching (p. 20). This report, although specific to higher education dance, had involved figures from Arts Council England, Dance UK, Foundation for Community Dance, Youth Dance England, Council for Dance Education and Training, Palatine (Higher Education Academy – Performing Arts) and the National Council for Graduate Entrepreneurship. Jeannette Siddall, who had been dance director at Arts Council England, in her keynote address at the *Dancers World of Work* symposium, stressed the need for higher education and the other dance sectors, especially the professional dance industry, to work more together in the future, enabling courses that had a "unique selling point' to produce graduates equipped for sustaining, portfolio careers" (Siddall in Burns, 2006, p. 50).

Just after *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education* was published in 2007, Burns undertook another key research exercise mentioned earlier, *Dance Mapping: A window on dance 2004 – 2008.* Interested parties were yet again assured that this major review and report (undertaken by Susanne Burns and Sue Harrison from 2008 to 2009) would inform the future direction for dance and provide a national dance strategy for England. "This mapping exercise is proposed in the context of the need to strategically plan the next stage of England's development for dance" (Burns & Harrison, 2009, pp. 259-261). Burns and Harrison acknowledged the *House of Commons, Department of Culture, Media and Sport Committee, Art Development: Dance'* (DCMS) report in 2004 cited earlier which had urged a more "joined up approach from the dance field…speaking with one voice" (2009, p. 47), and noted that "collectively these developments are of enormous significance for the dance field" (2009, p. 47). By now there was no shortage of papers and reports insisting that collaborative working across the dance sectors had (or would) forge a unified "voice" for dance.

Whilst all this flurry of reviews and reports was taking place in the dance world, the global financial crisis struck. The economic "downturn" from 2007 had an obvious impact on arts spending. The *Government's Comprehensive Spending Review* in 2007 brought "good news" for the arts with the direct grant from the Government to Arts Council England - an

increase of £50 million from 2008/9 – 2010/11. But, in December 2007, Arts Council England announced funding cuts: "nearly 200 arts organisations in England have been told that their funding will end from next April" (Brown, December 17, 2007, para. 1). As Mark Brown from *The Guardian* reported, Louise Wylie spokesperson for Arts Council England stated: "The council has been taking decisions in tandem with a national review into excellence in the arts by Brian McMaster, former director of the Edinburgh International Festival. The government is expected to publish his report in January" (2007, para. 15). The *Supporting excellence in the arts: from measurement to judgement* undertaken by Sir Brian McMaster for the DCMS published findings in January 2008 at the same time as Burns and Harrison were undertaking their *Dance Mapping* review.

The other backdrop to the Burns and Harrison report was the Arts Council England 2008 plan, *Great Art for Everyone, 2008-2011* on "Excellence, Reach, Engagement, Diversity and Innovation" (2009, p. 40) with four priority areas including: children and young people, visual arts, digital opportunity and London 2012 (Cultural Olympiad) (2009, p. 40). Each region of England had its own plan. The North West of England intimated a review of dance in the region in the *Great Art for Everyone, 2008-2011: North West,* which was underway. *Building a thriving future for dance in the North West of England* (2008) by Jeanette Siddall emphasised the need for: "Everyone involved in dance can contribute to building a thriving future for dance by raising the visibility and profile of what they do, making connections, building coalitions and taking the next step in developing their own practice" (Siddall, 2008, p. 25).

Meanwhile, Arts Council England was undertaking another organisational review in 2009. Therefore, the *Dance mapping: a window on dance 2004 - 2008* report was a very timely illustration of Arts Council England's investment in dance impact, dance engagement, the dance economy and the overall "dynamic of the dance field" (Burns & Harrison, 2009, pp. 11-12). The recognition highlighted by Burns and Harrison that dance in England is a world leader in many areas including community, youth and participatory dance (2009, p. 250) and crucially that collaborative working was evidenced across the professional and community sectors and with higher education.

> The workforce is not operating in isolation from one another, but people are crossing from one area of work to another both in skills and in sectors. An

> individual may be teaching, choreographing and managing and is likely to be working in more than one style or genre of dance. Similarly, the workforce are crossing over between commercial and non-profit sectors and this impacts on business models as well as the overall economy and appears to be having an impact on product too. This interconnectedness is reflected in distribution as venues don't differentiate between commercial and subsidised product selecting in relation to quality and the appropriateness of programme rather than the economic model. (2009, p. 253)

The companion report to *Dance Mapping*, *Joining up the dots: Dance agencies – thoughts on future directions* in 2010 aligned its investigation to the Arts Council England strategy *Achieving Great Art for Everyone* mentioned previously. As Burns and Harrison 2009 point out, the various strategic dance agencies continue to work together on initiatives through the National Dance Network, set up to lead the British Dance Editions, the biennial national professional dance platform, "evidence of a field that is increasingly moving forward together" (Burns & Harrison, 2009, p. 10). They go on to state:

> There is evidence of an ever-widening range of in-depth networks and partnerships evolving that are developing new ways of delivering dance to audiences and developing the workforce. Collaborative structures are assisting the field in ensuring that it is not a poor relation to other art forms. Sector-wide initiatives, such as Big Dance and the Cultural Olympiad, are evidence of this. (2009, p. 11)

The Cultural Olympiad from 2009 certainly brought the dance world closer together and further evidenced ways in which national strategy would frame and direct the development of collaborative practice in dance (See Cheshire Dance and Dance Base case studies).

In *Achieving Great Art for Everyone: A strategic framework for arts*, Alan Davey, Chief Executive for Arts Council England, states: "running throughout is the need for collaboration – an ambition in which the Arts Council will lead by example" (2010, p. 8). This ten year strategic framework places collaborative working as a key aim and holds a vision of "shared purpose and partnership" across the sectors (p. 11). Collaborative working was the main driver in achieving a strategy to achieve five related goals: Goal 1 – Talent and artistic excellence are thriving and celebrated (pp. 28-29); Goal 2 – More people experience

and are inspired by the arts (pp. 30-31); Goal 3 – The arts are sustainable, resilient and innovative (pp. 32-33); Goal 4 – The arts workforce and leadership are diverse and highly skilled (pp. 34-35); Goal 5 – Every child and young person has the opportunity to experience the richness of the arts (pp. 36-37). Finally, the report stressed that all five goals are "interconnected and contingent upon one another" (p. 25) and that the sectors of professional, community and education working together will achieve Arts Council England outcomes of Excellence, Reach, Engagement, Diversity, Innovation (p. 24). The Appendix on Dance to the *Achieving Great Art for Everyone* titled *Dance: achievements, challenges and opportunities* (2010) illustrates why Arts Council England wanted to continue dialogue between training, higher education and the professional dance sectors highlighted in both the *Dance Mapping* report and *Joining up the Dots* report. Arts Council England wanted to "broker new relationships between dance professionals and the higher education sector to develop a more "fit for purpose" workforce" (Arts Council England, 2010b, p. 6). Furthermore, Arts Council England felt "the need for strategic collaboration and better knowledge and resource sharing among organisations" (2010b, pp. 4-5); raising the profile of contemporary dance, diversity, ambition and audiences; continuing to be a partner in a national strategy for dance and young people both in the formal education sector and in the community; and continuing to increase participation in dance by connecting Arts Council England and local authority investment.

Meanwhile, within the higher education sector, HEFCE, had produced its *Mergers in the higher education sector* guide in 2004 and in 2010 commenced its study of *Collaborations, Alliances, and Mergers in higher education* to "help the higher education sector learn from institutions past experience and improve" (Higher Education Funding Council for England (HEFCE), 2012, p. 3) in the future. They considered "informal collaboration, strategic alliances, consortia or joint ventures through to more formal federations and full mergers of institutions" (Oakleigh Consulting Ltd., 2010, p. 3) to increase widening participation, economic regeneration, academic/educational synergy and efficiency (p. 21). Taking into account the earlier development of the Cultural Leadership Programme and following the *Arts, enterprise and excellence: strategy for higher education,* six priority areas were identified: Taking part in the arts; Children and young people; Creative economy; Vibrant communities; Internationalism; Celebrating diversity. It was then possible to note that:

> ACE's [Arts Council England] relationship with HEIs [Higher Education Institutions] includes its support of many regularly funded universities and arts organisations whose work supports HEIs by providing teaching expertise, student placements and exhibition and performance opportunities. It also supports developments in practice-based research through the AHRC [Arts and Humanities Research Council] and commission's policy-based research from HEIs. (Oakley & Selwood, 2010, p. 16)

Arts Council England was keen to see more investment in the arts by the university sector and to link in with Universities UK and the Department of Innovation, Universities, and Skills (DIUS)[41] formed in 2007 which had plans for "universities' roles within their communities" (Oakley & Selwood, 2010, p. 17). Over the next few years, a cultural footprint was produced by the higher education institutions for Arts Council England to gain a greater understanding of what was working and what was not in terms of cultural industry and higher education institution collaboration. This came at an opportune moment with John Denham, Secretary of State for Innovation, Universities and Skills, launching in March 2008, the publication *A new "university challenge": unlocking Britain's talent* to look at increasing the number of universities in towns and cities; widening access to higher education, increasing research potential, working with local business to attract new investment to an area, economic regeneration and future development (Department of Innovation, Universities, and Skills, (DIUS), 2008, p. 1). Therefore, it was important for the cultural sector to be visible during this time, which Kate Oakley and Sara Selwood's 2010 key research report on collaboration between the cultural sector and higher education evidence in their case studies. Furthermore, their cultural footprint audits were undertaken "with a view to identifying new opportunities for future collaboration and partnership" in increasing cultural links for mutual benefit (David Powell Associates, 2008, p. 27). What became apparent was that the higher education sector had become increasingly more competitive due to funding pressures. The issues below are based on the audit of the three university campuses in Canterbury[42]:

- competition for students and profile (especially where courses in a region are very

[41] DIUS was dissolved in 2009 and merged with the Department of Business, Innovation, and Skills.
[42] Canterbury Christ Church University, University of Kent and University of the Creative Arts at Canterbury.

similar)

- competition for prominent staff members,
- competition for access to business and industry to negotiate placement, internships and research opportunities,
- competition to generate increased 'third leg' funding which can also bring large HEIs into direct competition with relatively small arts organisations. (David Powell Associates, 2008, pp. 27-28)

Although the audit suggested greater inter-university collaboration there are a series of tensions above that make this more challenging. Nevertheless, the move to develop a more holistic approach to cultural capital (Hewison, 2014) had a place alongside the notion of the "civic university". In 2009, John Goddard's Nesta provocation essay states that "all publicly-funded universities in the UK have a civic duty to engage with wider society on the local, national and global scales, and to do so in a manner which links the social to the economic spheres" (Goddard, 2009, p. 4). *Cultural capital: A manifesto for the future* in 2010 was a major statement by the whole of the arts and heritage sector. Crucially, this manifesto suggested a unified voice, collaboratively produced by 17 major arts and heritage organisations to reinforce the cultural sector in the UK and continued investment by the government in the cultural economy. "This campaign brings together thousands of arts, museum, heritage, library and archive organisations – large and small, national and regional – from across the United Kingdom. Its strength lies in our joint approach" (Arts Council England, 2010c, p. 1).

Meanwhile, *Culture, Knowledge and Understanding* was a 2011 report for libraries and museums, which had mirrored the 2010 document *Achieving Great Art for Everyone* referenced earlier in this section.

For the arts and wider cultural sector, collaboration on a grand scale came with the London 2012 Cultural Olympiad and was sufficiently successful to lead to a further flurry of strategic thinking and report writing. Following the success of London 2012 and the Cultural Olympiad, Arts Council England produced a revised (2nd Edition) *Great Art and Culture for Everyone: 10 year strategic framework from 2010 – 2020* in 2013. This was produced specifically to bring museums, libraries and arts under one overarching and cohesive strategy. Arts Council England wanted to have a "collective sense of direction" (2013, p. 9)

across arts and culture and continue to develop their five goals through "advocacy, partnership, development and investment" (p. 13). Furthermore, Arts Council England had continued to work with higher education and moved to address *The Cultural Knowledge Ecology*, (the title of a 2012 discussion paper by Sarah Fisher) premised on partnerships between higher education institutions and cultural organisations. Fisher's paper outlined "the best lens through which HEI [Higher Education Institutions] policy can be influenced and we can maximise the impact of partnerships between HEIs and cultural organisations on Arts Council strategic goals" (Fisher, 2012, p. 2). The paper set out to illustrate partnership models providing ways forward based on a more embedded approach whereby mutual engagement could reconcile higher education and arts organisation policies, in order to marry the relationship in pursuit of a shared goal. A conference took place *The Cultural Knowledge Economy: Universities, Arts and Cultural Partnerships,* conference on 5th February 2014 in Liverpool (which I attended), bringing to the fore the sharing of work, various key projects and presentations by several Vice Chancellors (including a presentation by John Goddard on the "civic university"), who outlined and endorsed their own university's commitment and position on cultural development, associated research and the challenges that lay ahead (Swindells and Powell, 2014, p. 5). The cultural sector and higher education were most definitely demonstrating a more joined-up approach.

This broader dimension had been under earlier scrutiny with the *Cultural Education in England,* a review by Darren Henley published in 2012, which stated that all young people should have access to a cultural education with a high quality arts curriculum and qualifications, excellent teaching and celebrating national culture. The government response to the Henley review and as outlined in the subsequent DfE (Department for Education) and DCMS summary document, *Cultural Education: A Summary of Programmes and Opportunities* in 2013 that by creating a "lasting network of partnerships to deliver our ambitions, now and for the future" (DfE & DCMS, July 5, 2013, p. 8) would be the way forward. The response by the DfE and DCMS in their national plan for cultural education was that Arts Council England and the cultural arts agencies should work together as a partnership – the Cultural Education Partnership Group and Dance and Drama should be subject areas in their own right. The *Cultural Education Challenge* was launched by Arts Council England in 2015: "The Cultural Education Challenge is our call for the art, culture

and education sectors to work together in offering a consistent and high quality art and cultural education for all children and young people"[43].

Therefore, by 2016, Arts Council England had moved into a multi-sector collaboration framework and also produced its three-year *Corporate Plan 2015 – 2018*. In dance (contained in the Artform Appendices to the plan) Arts Council England would continue to "connect artists and organisations, providing support to the dance sector": to "capitalise on partnerships with higher education and the creative industries" and to "work with key partners and networks to share models of excellence (for young people)" (Arts Council England, 2015b). The move towards greater collaborative working, a network of connections with higher education dance, dance agencies, community organisations, youth and education and professional artists reflects the collaborative vision and strategy that Alan Davey first put forward in 2010.

By way of conclusion and in briefly comparing the landscapes of Scotland and England, we can see distinctions and similarities. Scotland had a National Arts Strategy launched by the Scottish Executive in 2000, which the arts could both follow and take a lead on. In England the devolution of National Dance Agency funding to the Regional Arts Boards was rapidly followed by the apparently contradictory dissolution of the Regional Arts Boards in 2001 and a takeover by the Arts Council to form regional offices. These changes to the arts infrastructure slowed down the process of the development of national arts policy in England. Key dance reviews took place during this time in England, *Mapping Community Dance* in 2002, Tony Hall's Dance Review (a report to the Government on dance education and youth dance in England) in 2007 and the Government response in 2008, meanwhile *Mapping Dance: Entrepreneurship and professional practice in dance higher education* in 2007 and *Dance Mapping: A window on dance 2004 – 2008* were also key to informing national dance policy.

At the same time Scotland's arts stability was further evidenced in the Scottish Arts Council's *Moving Forward: Dance strategy 2002-2007* with various dance audits taking place to inform future policy and development. However, the 2006 announcement that the Scottish Arts Council was to be dissolved and be replaced by a new organisation, Creative

[43] The Cultural Education Challenge is a call to action, a collaborative initiative facilitated by Arts Council England for the arts, cultural and education sectors to work together for mutual benefit. Information found on http://www.artscouncil.org.uk/children-and-young-people/cultural-education-challenge

Scotland, clearly caused concern some five years after the structural and administrative "storm" in England. In Scotland this prompted the review and report *Dance in Scotland: An Overview to Inform and Inspire* in 2011 which itself laid the ground for the subsequent *Review of Dance in Scotland* in 2012 by the relatively new Creative Scotland. This was an opportunity for the organisation to gain wider industry and public trust and confidence. Arts Council England, meanwhile, had its 2008 to 2011 plan *Great Art for Everyone* and the 2010 *Achieving Great Art for Everyone: a strategic framework for the arts* which, as I have just discussed, would be revised following the Cultural Olympiad and London 2012. When seen in conjunction with the redevelopment of the 2011 Arts Council England, *Culture, Knowledge and Understanding* strategy for libraries and museums into the 2013 *Great Art and Culture for Everyone: 10 year strategic framework major* strides were being taken across the cultural landscape. Equally, the Henley *Cultural Education in England* review included responses by the government in 2012 and 2013, with recommendations to secure funding for both a national youth dance company and the Dance and Drama Awards (DADA) scheme for young people in training and for education to consider dance as a subject in its own right rather than attachment to physical education. Following on from this came *The Culture White Paper* from the DCMS supporting the development of partnerships to sustain culture that fed into a systematic reconceptualisation of art and society. An example of this was the launch in Leeds on May 24, 2016 of the *Partnership between higher education and cultural sector*, the government and Arts Council England had finally joined up their own dots across the arts and cultural landscape.

In summary, in foregrounding the key reports for arts and dance policy, this chapter has highlighted both the implicit and explicit need for collaboration and connection across and between the dance sectors. Of course, as Lee & Byrne point out:

> Much of what we have seen in the UK regarding dance policy in recent times reflects a desire to achieve cost savings through increased operational efficiency and reducing the reliance of dance and other performance forms on public funding. (Lee & Byrne, 2010, p. 298)

Notwithstanding, this emergent strategic frame for the direction of dance both in Scotland and England is the catalyst for an overarching "ecology" of dance which this thesis tracks from its origins in largely separate historical contexts to its impact on selected

contemporary organisations whose discrete origins can be traced to the earlier domains of discourse and practice. Furthermore, selected organisations reflect the distinctive identities of Scotland and England with their own national strategic frameworks, governance and systems. We will go on to see, however, that although the landscapes of Scotland and England are distinct, they share commonalities of purpose, understanding and artistic values.

Creating art for art's sake has become more challenging, especially for the smaller company or individual artist requiring a livelihood (Clarke, 2003). Funding for the making of artistic work often has strings attached (Lee & Byrne, 2010; Kunst, 2010; Murray, 2016) and requires artists to collaborate, to be able to cross over and support different areas of practice (Doughty & Fitzpatrick, 2016). A tension between this *need* to collaborate and the occasionally separate consideration of collaborative *ideals* are brought out in this research. But, before moving on to the case studies I shall focus on efforts to theorise and problematise collaboration in light of the above.

CHAPTER THREE

THEORISING COLLABORATION

Introduction

The extensive literature on collaboration has been acknowledged by London 2012, Murray 2016, Schneider 2006, Thomson, Perry and Miller 2007, Warmington et al. 2004, Williams 2012, and Wood and Gray 1991 across various domains, fields and disciplines[44]. This chapter brings together key works, views and positions that relate to organisational and creative artistic collaboration with particular regard to public management policy, cross-sector collaboration, innovation, creative collaboration and artistic performance practice. My central purpose is to reconsider the recent usages, emphases and aspirations around the term in order to further reflect on the series of postmillennial reports discussed in the preceding chapter. On the one hand those reports emphasise a shift of discourse from the earlier "tri-sector" domain contexts to an emerging dance ecology. On the other hand, little attention is paid in those reports, to the logistics, impacts, day-to-day realities and tensions of collaboration as experienced by the individuals and organisations that constitute my case studies. This expansion on what collaboration might be (other than an aspiration or outcome) is intended as a widening of the frame of reference for the case studies.

Characterisations, approaches and community

"As rhetoric, aspiration, organizing strategy, political structure and relational principle collaboration has become ubiquitous over the last decade" (Murray, 2016, p. 27). Murray, with his experience as professional theatre maker, performer and higher education academic suggests that even within the cultural industries there are "various (and often) contradictory meanings ascribed to the term" (2016. p. 28). Scott London, a researcher and consultant, who focuses on social innovation and public engagement takes us to the word's Latin roots "*com* and *laborare* suggesting that collaboration reduced to its simplest definition means "to work together" (London, 2012, p. 76). As London maintains, when one looks at the different domains, fields and disciplines one can see that the "singular: or more comprehensive definition leads to a myriad of possibilities" (p. 76) and a "plethora of

[44] I have drawn upon nursing, business and public management, education, social learning, educational psychology and creativity, and applied social research in particular.

terminology to describe the collaborative approaches" (Warmington et al. 2004, p. 4). All studies have something to offer to their own discipline, field and/or practice (Wood & Gray, 1991, p. 143) and even then, according to Murray (2016), there are often contradictions. Nevertheless, in the context of looking at characterising collaboration, Mattessich, Murray-Close and Monsey (2001) state:

> Collaboration is a mutually beneficial and well-defined relationship entered into by two or more organisations to achieve common goals. The relationship includes a commitment to: a definition of mutual relationships and goals; a jointly developed structure and shared responsibility; mutual authority and accountability for success; and a sharing of resources and rewards. (p. 4)

This characterisation comes from a social services and interagency perspective, which resonates with my own premise that collaboration provides mutual benefit through shared endeavour towards a common goal. But how do we conduct collaboration? How do we arrive at, shape, put into motion the collaborative act? As early as 1970 Martin Buber, cited by John-Steiner, Weber and Minnis (1998), had argued that collaboration is "more than the sum of individual participants; there is shared knowledge of an emergent form" that is created together (1998, p. 774). The notion of "emergence" resonates with the performing arts, a collaborative artistic work develops and forms from an idea through to a fully-fledged piece of work; as the piece develops the artists learn more about each other and the potential of what they are creating together as their relationship with the work and each other alters, shifts and compromises.

Another "more durable and widely-cited" definition (London, 2012, p. 76) is Barbara Gray's 1989 paper *Collaborating: Finding common ground for multiparty problems* in which she offers collaboration as "a process through which parties who see different aspects of a problem can constructively explore their differences and search for solutions that go beyond their own limited vision of what is possible" (Gray, 1989, p. 5). Gray's characterisation is particularly pertinent as it acknowledges the fact that in collaboration we have to be prepared for some turbulence that is part of any collaborative process. Lack of mutual understanding of what each party has to offer creates unrest or inharmonious engagement, the tensions that are part of the expected journey in any collaborative endeavour. "Many persist in collaborative work despite their frustrations" (Harrop & Jamieson, 2013, p. 168). The

acceptance of difference and compromise (Melrose, 2016) is something I will return to later in this chapter.

Similarly, coming from the field of information science and journalism Michael Schrage offers an egalitarian dimension in his look at collaborative creativity whereby he states, "collaboration is the process of *shared creation*: two or more individuals with complementary skills interacting to create a shared understanding that none had previously possessed or could have come to on their own" (1990, p. 40). There is a positive lens in Schrage's characterisation of collaborative working and the power of a collective construct, which also resonates with Patricia Montiel-Overall's education perspective. Drawing on "diverse fields" (2005, p. 1), Montiel-Overall suggests that the work of Vera John-Steiner, Robert J. Weber and Michelle Minnis (1998) in "The Challenge of Studying Collaboration" in education and academia is the understanding and blending of all participants' contributions, a group effort through a synergy of collaborative connections and dialogue that engenders group creative pursuit that leads to innovation. For collaboration to work, there must be a balance of shared organisational and creative endeavour.

> The principles in a true collaboration represent complementary domains of expertise. As collaborators, they not only plan, decide, and act jointly, they also think together, combining independent conceptual schemes to create original frameworks. Also, in a true collaboration, there is a commitment to shared resources, power, and talent: no individual's point of view dominates, authority for decisions and actions resides in the group, and work products reflect a blending of all participants' contributions. (John-Steiner, Weber & Minnis 1998, p. 774)

Despite the emergent concern here for individuals and relationships, Paul Williams, from a public services perspective, asserts that "a defining characteristic of the literature on collaboration is that it favours an organisational and institutional focus" (Williams, 2012, p. 23) rather than looking at the "actors" who actually are collaborating. This is certainly true when looking at public services and government agencies (Gray 1989, Ring & Van de Ven 1994, Huxham & Vangen 2005, Williams 2012) and the literature suggests that the assessment of collaborative engagement has emphasised structure and agency over collaborators and context. This is also true in the performing arts. Furthermore, Williams in his research acknowledges collaboration as an "interplay of forces" at various levels from

governance, "institutional, organisational and interpersonal" (Williams, 2012 p. 24). Furthermore, there are "tensions in collaborative practice" and further tensions in how to manage them (Huxham & Vangen, 2005, p. 249). This is closer to my own experience in the dance field and a reminder that the reports of the previous chapter have not always sufficiently considered the difficulties and conflicts of the interpersonal. These include matters of "artistic affinity" and ability to "compromise" in artistic collaboration that characterise issues in shared performance making (Melrose 2016; Colin & Sachsenmaier, 2016) that will be looked at later.

Staying for the moment with multi-sector working to enhance understanding of organisational collaboration, I reference the work of Bryson, Crosby and Stone (2006) and their essentially functional framework. They divide their framework into initial conditions, process components, structure and governance, contingencies and constraints, outcomes, and accountability issues (p. 45). They believe that these areas have to be considered as "blending multiple theoretical and research perspectives" (p. 52). In this regard I agree with Thomson, Perry and Miller's awareness that structure is important (2007, p. 1) and that this "blending" "provides the "space" for individual actors to perform and that the relationship between structure and agency is synergetic" (Williams, 2012, p. 24). William's study is particularly important as he presents a model of "the interlocking forces of structure, agency and ideas" (2012, p. 26), "the interplay, direction and force of individual factors that constitute collaborative working" (p. 26). This collaborative framework suggests that "structure" is made up of the socio-economic or political factors, institutional frameworks, policies and accountability and the "agency" references all the people involved; managers, leaders, teams, groups and boundary spanners whose experience and capabilities help form the connections, and finally the "ideas" which comprise of "ideational influences". (William's himself describes the "discourse of joined-up government" (p. 26) amongst other public policy debate that comes into this "ideas" category. "The building blocks of structure - institutions, organisations and resources - provide a structure that is enabling or constraining for individual actors" (p. 28). This will be further explored in the case studies where at times structure and agency are synchronous and at other times they are not. Furthermore, the "boundary spanner" who can connect the various people, organisations and sectors as a way to make things happen or, whose job itself is to work in a cross-sector /multi-organisational

way has to be interpersonally effective. In the arts, we can relate to both examples. The dance artist who wants to make a dance work might seek partnerships for funding, resources and manpower. Conversely, the role of a dance development artist with a dance agency such as Cheshire Dance is precisely to work across sectors and with various organisations and government authorities.

Clearly, all of this takes time. The complex and multifaceted components of collaboration require time for participants to negotiate mutual understanding (Gray 1989). It cannot be forced. Thomson, Perry and Miller concur that that in initial stages of a collaboration the participants are more tentative and often exemplify a "tit-for-tat reciprocity that is contingent and fragile" (2007, p. 6). Over time, as they say, this can "change as perceptions of obligation evolve into less fragile social mores" (p. 6).

In beginning to stress the importance of how individuals and their organisations actually *feel* about any given collaboration, Huxham and Vangen provide some clarity. They discuss *Collaborative Advantage* and *Collaborative Inertia* in inter-organisational or cross-sector collaboration, believing that collaborative advantage is achieved when an accord is sought between parties. In a well-evidenced "statement of the optimistic" (Huxham & Vangen, 2005, p. 4), they suggest that socially interactive strategies enabling individuals or teams to work together are far more creative and productive. Conversely the output from groups who suffered from personal and/or professional conflict was prone to "collaborative inertia" (Huxham & Vangen, 2005, p. 4). Finding important key connections and understanding between people is essentially at the core of "advantage" theory but is "often collapsed into the most utilitarian understanding; "collaboration" is far more than acting together, as it extends towards a network of interconnected approaches and efforts" (Schneider, 2006, p. 2).

Bryson, Crosby and Stone (2006) in their article, "The design and implementation of cross-sector collaborations: propositions from the literature", explain that "cross-sector collaboration is increasingly assumed to be both necessary and desirable as a strategy for addressing many of society's most difficult public challenges" (Byrson, Crosby & Stone, 2006, p. 44). In the world of dance, as anywhere else, this assumption will only be proven true when the interplay between structures, agents and ideas can work effectively. Williams' boundary-spanning roles of reticulist, interpreter/communicator, co-ordinator, entrepreneur

(Williams, 2012, p. 38) are essential in enabling collaborative working, reconciling the individual within the broader notions of collaboration. An instruction to collaborate (perhaps particularly in the arts) is unlikely to achieve that.

In moving to the work of Keith Sawyer and Vera John-Steiner, as well as their collaborators and commentators, Bryson et al, Huxham and Vangen, and Williams have provided something of a narrative structure in which to place the following contributions. The work of Keith Sawyer has been acknowledged in the science of creativity and group collaboration especially in outlining what he terms "group flow" particularly in his book *Group genius: the creative power of collaboration* (Sawyer, 2007, pp. 41 – 44) which built on the work of Mihaly Csikszentmihalyi. Sawyer's work resonated with me very early on in my PhD studies in his view that "collaboration brings distant concepts together; it makes each individual more creative, and, most important of all, the emergent results of group genius are greater than those any one individual could think of alone" (Sawyer, 2007 p. 125). He remarks that in order to find "real innovation" we need to form "great groups" but in order to do so we must recognise that the "true medium of collaboration is other people" (Schrage, 1990, p. 40) Therefore (certainly in a dance context) whatever the drivers for organisational collaboration might be it is vital to seek understanding of the creative collaboration that will inevitably underpin any success there might be at the organisational level.

Sawyer, also a keen amateur jazz pianist drew upon this music experience in playing in an ensemble and in improvisational arts practices. His book *Group Creativity: Music, theater, collaboration* (2003) presents a firm belief that in identifying the process of improvising in performance the artists reach a state of "group flow", a tacit knowing and understanding created between the members of an artistic performance ensemble[45]. What they find between themselves in the moment of making and playing music in a jazz ensemble is an exemplar for collaboration – "effective collaborative groups manifest emergence – the outcome cannot be predicted and the whole is greater than the sum of its parts" (Sawyer, 2003, p. 185).

[45] See my artice 'Touchig the ineffable: Collective creative collaboration, education and the secular-spiritual in performing arts' published in 2014, Retrieved from http://chesterrep.openrepository.com/cdr/bitstream/10034/604357/1/Touching+the+ineffable-+Collective+creative+collaboration,+education+and+the+secular-spiritual+in+performing+arts+.pdf

In the performing arts, this being "in flow" is found in the ensemble theatre practices outlined by Phillip Zarrilli: "the necessity of ensemble playing where the actors together manifest in the moment a congruous whole" (2013, p. 380). Zarrilli goes on to say that this is not easy and is reliant on training, learning and experience to achieve the "optimal work" (p. 380). Therefore, groups working together over a period of time emerge precisely in terms of their relationship working, in terms of developing patterns and in perfecting their practice together, which John-Steiner believes to be at the heart of creative collaboration.

John-Steiner (2000) frames her work *Creative Collaboration* through a social constructivist lens based on Lev Vygotsky's view that social learning and creative activities are mutually dependent, where "an individual learns, creates and achieves mastery in and through his or her relationships with other individuals" (John-Steiner, 2000, p. 5). Vygotsky believed that cognitive development centres upon social interaction as we co-construct knowledge "thought". John-Steiner relates this and her own ides to Ludwick Fleck's concept of "thought collectives" as thoughts passing from one individual to another. It circulates as a collective "fund of knowledge" by "well-established groups with their own thought styles and institutional structures" and his less described term "thought communities" (2000, p. 195). This is supported in Elizabeth Dobson's 2012 thesis into interdisciplinary collaboration with music technology students: put simply, "students get better at creative collaboration if they work as a community" (Dobson, 2012, p. 38).

These "communities" John-Steiner describes as "Patterns of collaboration"; *Distributed*, *Complementary*, *Family,* and *Integrative* as cited in the Introduction to the thesis is dependent upon roles, values and working methods. *Distributed* patterns include "casual settings" where we converse with others at conferences or artists discussing work in a studio (John-Steiner, 2000, pp. 197-198). There is a dialogic exchange between people of similar interests within a field of practice thereby resonating with Wenger's "Communities of Practice". The second pattern is *complementary*, which she believes to be the most practiced collaborative pattern. This is when there is a "division of labor based on complimentary expertise" (2000, pp. 199-200). Take, for example, a choreographer and a composer working together on a new performance piece; they come from different disciplines but are working creatively together towards a common goal. The third pattern is *family* as a metaphor for working as a unit and giving up what John-Steiner perceives as individual 'freedom' for a

group cause (2000, pp. 197-204). This is exemplified in her examination of the Group Theater Company in New York who operated as a collective in the 1930s and 1940s. The company employed a regular process of "socialization of newcomers into an existing structure" (2000, p. 201), which John-Steiner equates to an actual family adjusting to a new family member. The fourth pattern is *integrative* whereby the collaborative pattern is reliant on a long-term perspective: a working together over a period of time that allows for "dialogue, risk taking and a shared vision" (2000, p. 203). This is where a new mode of practice evolves which has developed out of a prolonged collaborative engagement. They are learning together. Integrative collaborations are "motivated by the desire to transform existing knowledge, thought styles, or artistic approaches into new visions" (2000, p. 203). Sawyer believes that the *family* and *integrative* collaborative patterns are "more collective group styles in which roles are fluid or "braided" and the group began to speak with a unified voice" (Sawyer, 2003, p. 186) thereby beginning to build a community.

The community concept in the realm of social learning (very much as described above) was first developed by Jean Lave and Etienne Wenger (1991) who highlighted that when people share a common interest or passion for something and work together on a regular basis they learn and get better at the activity. There is a social learning process going on to achieve a common goal, they become a "Community of Practice" (Lave & Wenger 1991) over time. Wenger (1998), as cited earlier on pp. 16-17 went on to refine and develop the concept in his book *Communities of Practice: Learning, Meaning and Identity* to outline the function of the three components of a Communities of Practice: domain, community and practice. They are a community, as Dobson (2012) puts it: "where there is an evolution in their shared practice of focus and the community itself" (Dobson, 2012, p. 38). These engagements in social situations are a dual process of meaning making (Wenger 1998, 2010) and interplay to give rise to a "regime of competence" (Wenger, 2010, p. 180) in which the community share their experience and resources and learn from each other. Therefore, "through active and dynamic negotiation of meaning, practice is something that is produced over time by those who engage in it" (Wenger, 2010, p. 180). This is certainly true of artistic collaboration whether in a group working together in a rehearsal room or creating and performing in the act of performance itself, their group practice has developed over time (Etchells, 2009, p. 96, in Jamieson, 2014, p. 278). Therefore, increasing the potential for

innovation (John-Steiner, 2000; Sawyer, 2007) and optimal work in ensemble practices (Sawyer, 2003; Sawyer, 2007; Zarrilli, 2013).

Underpinning all this is the relationship between individuals and groups. London (2012) emphasises that "by creating spaces where connections are made, ideas are cross-fertilised, and collective knowledge is developed, collaborative teams generate rich opportunities for innovation" (London, 2012, p. 75). The Dance Base case study brings to the fore what is highlighted as a "beading concept", where one activity they offer at the dance centre feeds into another; different programmes, artists and educators connecting and exchanging skills and experience for mutual benefit.

They can go on to create artifacts that can be shared (Wenger, 2010, p. 179) while they continue to refine and produce optimal work in performing arts ensemble practice (Zarrilli, 2013). Building collaborative communities in group practice can move us away from the top-down model of "authority structures" (London 2012, p. 81; Wenger 2010) to a more shared, equal way of working (Wenger, 2010; Govan, Nicholson & Normington, 2007; Heddon & Milling, 2005) such as devising in performing arts practices, towards a common goal. Indeed, Baz Kershaw, (2007) has preferred the old term, "common cause", "formed through networks of association that are predominantly characterized by their commitment to a common interest" (Kershaw, 2007, p. 88). Whether this is working in partnership with agencies or creative collaboration in making new work, the nature of community lies at the heart (Dobson, 2012, p. 56). (Certainly, the dance animateur movement of the 1980s had the communal act at the core of its practice, not least in the functional discourse of collaboration as agency partnership [organisational collaboration] to make things happen.) And this drive towards collaboration is also often seen, as Bryson, Crosby and Stone state, "as one way to efficiently allocate scarce resources while building community by strengthening inter-organizational ties" (2007, p. 2).

Arts and dance communities

Robert Hewison has demonstrated a new "cultural capital" in 1990s Britain (Hewison, 2014 p. 6-7) consequent on the fiscal, economic and political structures that now govern cultural policy. As the previous chapter made clear, national arts strategy has centred upon collaboration as a key solution to achieve its vision and goals. To reiterate the point

made by Alan Davey of Arts Council England, "running throughout is the need for collaboration – an ambition in which the Arts Council will lead by example" (2010, p. 8) and reinforced in the 2013 *Great art and culture for everyone*. Although collaboration is intrinsic to artistic practice, external partnership through organisational collaboration is essential in being able to "unlock the full social and economic potential of arts and culture" (Arts Council England, 2013, p. 15). Given the apparent susceptibility of dance for creative collaboration, how has the discipline reacted to external drivers for organisational collaboration?

Bojana Kunst (2010) argues that collaborative activity in art making is often in direct response to financial pressure. This is endorsed by Simon Murray (2016):

> When joint productions are driven by the imperative to save money, or to make reduced budgets stretch further - in a different context one might use the term "economies of scale" - time will be at a premium and the *slow cooking* of a sensitive, critical and generous construction of the project is likely to be under threat. (p. 43)

Later in this dissertation the case studies of Perry and Greig evidence this constraint, which has an effect on the relationship between collaborators, their practice and the outcome. Murray (2016) further asserts that policy makers such as Arts Council England actively encourage collaborative co-production in order to satisfy and fulfil market place economics, which often drive artistic practices (Murray, 2016, pp. 41-43). Artists working together in creating and performing work who may once have been driven solely by political and artistic imperatives in and through their work may find themselves compromised in the quest for the kind of cultural capital - not to say hard cash - described by Hewison (2014).

The difficulties in collaboration arise from Murray's description – cited earlier - of a "range of force fields - cultural, artistic, political and economic - which in present times might be propelling or seeding this movement towards collaboration" (Murray, 2016, p. 34). This is clearly exemplified in the Arts Council England stance in 2013. Murray also maintains that "emerging political, creative and organizational sensibility" (2016, p. 34) has to be balanced against these forces. In addition to external pressure to collaborate Murray reminds us that "collaboration always engages with the politics of interaction and relation – it cannot help but do this – and at the centre of this must lie a refusal to ignore or erase

difference" (p. 44). Interestingly, this is also stressed by Rudi Laermans who posits that commonality driven by common cause generates a "collective focus because it functions, paradoxically, as a producer of differences" (2012, pp. 97-98).

In 2013, Peter Harrop and I introduced some thoughts on "Collaboration, ensemble, devising" (2013, pp. 167-169) in John Britton's book *Encountering Ensemble*. We critiqued early twentieth century structures in artistic making practices noting that "over the last fifty years, in some quarters at least, such practices have come to be regarded as undemocratic, hierarchical and unhelpfully sequential" (Harrop & Jamieson, 2013, p. 167). Britton asks whether the "democratic", "non-hierarchical" working practices so valued by some who work in ensemble are at all compatible with "structure" and "leadership"? (2013, p. 292). He maintains that there are "innumerable variations" of collective decision-making in group art making with varying degrees of leadership or "architect" in ensemble practice in theatre (p. 298). He also stresses that the notion of collaborative labour must underpin collective artistic practice.

Murray (2016) acknowledges the views of Laermans, a professor of sociological theory at KU Leuven who works with dance students and has written on the dynamics of artistic collaboration. He suggests: "we are in need of a genuine theory of collaborative labour within the arts that at once recognizes and makes abstraction of the personal desires or particular configurations propelling this practice" (Laermans, 2012, p. 96). In a 2006 conversation with Brian Holmes taken from the A-prior website, he stated that dance "is a strikingly collaborative discipline" when compared to the "individualistic ethic that predominates in the fine arts world". He sees dance students who "rapidly start to collaborate on an informal basis, within and outside the official school hours, and the collaboration involves a whole range of intellectual, bodily and sensual experiences" (Laermans, 2006, para. 37).

The process of collaborating and accepting "difference" engenders the sharing of positive ideas and practices but also can be embroiled with "rivalry" or "destructive effects" (Laermans, 2012, p. 98). The commonality of collaboration is "double-sided" as Laermans states; "it must be defined as the unity of the difference between harmonious co-operation and inharmonious co-operation" (2012, p. 98). Susan Melrose (2016) similarly believes that there has been little research into the realities or negatives of collaborative practice in the

performing arts. Her chapter in *Collaboration in performance practice*: *Premises, workings, failures*, "Positive Negatives: Or the subtle arts of compromise" clearly illustrates that individuals have their own distinct "signature practices" and the disagreements in collaboration, so often the case, is where there is evidence of a "participant stepping in to reassert her or his ("signature") control" (Melrose, 2016, p. 241). She asserts that even in the most "expert" collaborative making situations compromise is always present. This issue she believes, has been "largely omitted from the dominant discourses of theoretical writing in Performance Studies" (2016, p. 241).

The notion of "compromise" being proposed by Melrose is to give way to the acceptance of difference (2016, pp. 242-243). Furthermore, she cites examples of professional choreographers working with theatre directors whereby the choreographer's input is "subsumed under the signature of that director, late in the decision-making process, when the project is about to reach its audience" (2016, p. 241). (This is most definitely true of Perry's *Jane Eyre* collaboration in the Lisi Perry and Collision Dance case study [see pp. 134 - 138].) Furthermore, Melrose asserts a more equal experimental collaboration by mutual agreement is also about the acceptance of difference and a "degree of letting go, indeed of loss…in order to gain something more and other" (p. 243). (Something like this too, is exemplified in the Alan Greig case study with the *Query* project [see pp. 148 - 151].) Indeed, how much of the artist's own "signature practice" in collaborative performance making can remain intact or is lost in finding compromise when working with another artist(s) in a joint production? How far does an egalitarian principle work in a dance making process?

The shared choreographic process in dance making, devising dance, was scrutinised, analysed and measured by Joanne Butterworth in her 2002 PhD thesis using her "Didactic-Democratic Continuum model" (appearing later in her book chapter "Too many cooks: A framework for dance making and devising" (2009)). Her PhD *Dance Artist Practitioners: An integrated model for the teaching and learning of choreography in the tertiary sector* considers how far the choreographer relinquishes sole control of the dance making process in favour of a shared process with his/her dancers within a pedagogical framework. Butterworth's model embraces "five process tendencies". These include:

- Choreographer as expert/Dancer as instrument - Authoritarian/didactic

- Choreographer as author/Dance as interpreter - Directorial/didactic with some acknowledgment of dancers abilities
- Choreographer as pilot/Dancer as contributor - Choreographer provides macro-structure and concept, and solicits dance material through tasks. Open dialogue
- Choreographer as facilitator/Dancer as creator - Choreographer provides means by which the dance(s) can work together on the dance. Dancers work within the stylistic framework provided by the choreographer, but within it have much freedom. Open dialogue.
- Choreographer as collaborator/Dancer as co-owner - The creative process is discussed and shared by both parties, with negotiation but the choreographer often takes the role of 'outside-eye' and makes final decisions on the 'form' and look of the piece. (Butterworth, 2002, p. 219)

Butterworth drew upon Jerome Bruner's 1996 work, *The culture of education': 'four perspectives - imitation, instruction, discovery and collaboration* (2002, p. 123) fusing these modes of learning into "the principle of integration" (p. 214) in developing her own Didactic-Democratic Continuum Model. She maintains "the concept of the 'dance artist practitioner' is of an individual who can make and perform, understand and apply dance in a variety of contexts" (p. 214). The application is directly related here to how we can develop choreographic practices in learning and teaching but also identifies how collaborative practice forms an essential element. Furthermore, her research drew on "various applications of choreographic work in theatre, community and education contexts" (p. 229) - again referencing the taxonomy employed in this thesis. In this exploration might the collaborative joy of the choreographic studio be extended to welcome practitioners from other disciplines?

In "Spaces Between Disciplines", Nectet Teymur illustrated that even within the arts, subject discipline communities create their own boundaries: "they form solidarities, define common-purposes and invent defence mechanisms" (2002, p. 99). He equates these to "walls and barbed wires" (p. 101).

> More people now experience the initial difficulty and excitement of working with those from different discipline traditions. Along with the magnetic attraction of our own comfort zones, this can layer onto the personalities and idiosyncrasies that

> already make rehearsal studios occasionally uncomfortable places. (Harrop & Jamieson, 2013, p. 168)

The choreographer and composer for example, have to be willing to find another new space together, or as in Teymur's case, reconcile the space between two stools (his analogy, Teymur, 2002, p. 103). On the other hand, Williams (2012, p. 37) believes that "the boundary spanning role in public sector, multi-organisational environments that are interdependent, interrelated, connected and part of a network" have been successful in achieving collaboration in public policy and practice. What I find pertinent to my investigation is that dance artists, practitioners and educators find themselves having to adopt this boundary-spanning concept within their respective collaborative engagements. Ultimately the boundaries that are often constructed between disciplinary fields or sectors can be crossed and I concur with Catriona Scott's view that collaboration is to "explore existing and potential relationships and partnerships between disciplines, engage with those spaces between fields of practice and discourse, and help clarify the boundaries of an individual's own developing practice" (Scott, 2002, p. 2).

There has certainly been an increase in the "plurality of dance forms" and examination of "the processes by which dance is organised and made" (Jamieson, 2009, p. 1). There has been a move away from hierarchical and linear dance-making processes (e.g., ballet, musical theatre) as has been outlined earlier towards collaborative making practices also known as devising. Heddon and Milling (2005) and Govan, Nicholson and Normington (2007) echo and identify key moments, theories and practices that pushed innovative contemporary devised performance and associated radical experimentation. Mermikides and Smart (2010) invite and explore various case studies of artistic collaboration and of course the key work of Butterworth (2002, 2009) addresses devising specifically in the dance making process. Furthermore, the work in ensemble practices identified by Britton, Zarrilli and Collins illustrates the positioning of a leader/director and/or balance within theatre ensemble practice in the creation and authorship of new work.

The following six case studies form part of an emergent and expanding literature at a particular point in time that seeks to balance the "external forces" and "innate sensibility" debate to examine the efficacy of recent dance policy without shying away from any dissonance. I certainly share the view of Kunst that collaboration is "tightly linked to the

development of cultural production and economical processes in the contemporary culture of the second half of the 20th century" (Kunst, 2010, p. 27).

CHAPTER FOUR

STRATEGY, COLLABORATION, REALITY – SIX CASE STUDIES

As I pointed out in the introduction, as a Scot whose career has moved between Scotland and England, I have always been aware of differences in policy at various junctures between, for example, Arts Council England and Creative Scotland. Notwithstanding, the two selected dance agencies are regarded as successful models of innovative and reflective practice within each ever-transforming policy framework. They are rooted in supporting the development of dance for the communities they serve. I contend that Perry and Greig (from the professional domain) are successful representatives of sustained contemporary dance Portfolio careers. They are, in essence, non-elitist artists working to be as inclusive as possible within their own particular experience base and expert capacities. Edinburgh College and University of Chester are representative of the "new" HE sector (their origins lie in further education and teacher training respectively) that has perhaps worked hardest to reconcile professional preparation and vocationality with scholarship under the umbrella requirements of quality assurance agencies and with a watchful eye on the higher education funding situation. I am not making any claims for differences of circumstance in other parts of the UK and do not wish to suggest that we can extrapolate from this evidence in order to make wider claims. Nevertheless, I will contend that these six case studies offer a degree of optimism about the present circumstances for dance in the UK.

MAKING WORK IN ENGLAND AND SCOTLAND: LISI PERRY AND ALAN GREIG

For the purpose of this study it will become apparent that both Lisi Perry and Alan Grieg are independent professionals who have worked with dance development agencies, higher education and multiple community organisations. Both have had to work within serial multi-partnerships and devised different characterisations of collaboration as their external circumstances have shifted in response to dance policy, opportunities offered and artistic desire. Both have experienced benefits and tensions in partnership and in collaboration, in

one instance losing funding as a direct consequence of those tensions. Overall they have demonstrated entrepreneurship and resilience in ensuring the continuance of their work.

Lisi Perry

Preamble (2016)

Lisi Perry has been making dance work for some 25 years. Her work has been an integration of the three worlds of professional dance, community dance and education, each feeding into and informing the other. This inquiry considers the ways in which her collaborative practice has been shaped by her professional dance work, community dance practices and education work. An examination is made of what led Perry to be able to balance these three dimensions to make a network of connections in terms of both organisational and artistic collaboration.

Background

Perry is from Warrington and grew up with an interest in gymnastics. According to Perry (personal communication, June 1, 2010), her school drama teacher encouraged her to attend a Cheshire Dance Workshop summer school with Veronica Lewis and this was her first venture into dance. She was thirteen in 1983 and attended a residential course at Menai organised by Lewis. The company in residence was Phoenix Dance Theatre and Perry talked about her experience on the residential course where the dance participants worked in groups creating their own site-specific pieces, showing them to all the participants and dance artists at the end of the course. Lewis invited Perry and other participants to make a work at Tatton Hall and perform alongside professional dance artists' at Chester's Gateway Theatre.

Lewis was supportive of Perry and was one of her influences. On one of the RNCM/Chester Gateway performance project rehearsals, Perry remarked (personal communication, June 1, 2010) that Lewis invited her into the office and she noticed a beautiful photograph on the wall of contemporary dancers from Leeds, Dwight Powell and Pam Johnson. Nadine Senior had just set up the new Northern School of Contemporary Dance in Leeds and Perry went along to the audition, got a place and started her training there in September 1985. She was just 16. The Northern School (NSCD), only having 35 students at the time, was a small community of teachers and students. Nadine Senior

(Director) and Gurmit Hukam (Dance tutor) came from Leeds where the Northern School was based. Senior had been a passionate dance teacher at Harehills Middle School in the 1970s and early 1980s where the early Phoenix Dance Company had attended.

After completion of professional dance training Perry enlisted on a Youth Training Scheme (YTS) offered by NSCD to develop her teaching and community dance practice. The move into teaching and education was not something that Perry wanted to do at that particular point, as she wanted to perform. In speaking with Perry in 2010, she felt that Senior at NSCD steered her in this direction and she became the outreach worker for NSCD. However, Perry found a post with Dundee Repertory Dance Company[46] (Scottish Dance Theatre) where she was required to perform and teach a range of community groups and projects as part of her performing role in the company. Perry then moved to Motionhouse Dance Theatre[47] under the direction of Kevin Finnan who had been at Dartington College of Arts with Mary Fulkerson in the 1980s. Fulkerson was an influence on his work and later, Perry, becoming associate director working collaboratively with Finnan on various productions: *Twisted*, *Faking it*, *Volatile*, and *Road to the Beach: the Edge*, all of which engaged community dancers performing alongside the professional company dancers. Also during this time she worked as Assistant Director of the Scottish Youth Dance Festival working collaboratively with the artistic team and making work with youth dance companies.

The formation of relationships between these people and with arts organisations informed the way in which Perry's work was shaped as well as influencing subsequent patterns of collaborative working for her as will now be presented. Conversely, her own performance career has been informed by her education work as the first outreach worker for the Northern School of Contemporary Dance, as Assistant Director of Scottish Youth Dance in 1994 and 1995, in facilitating and teaching as part of her role as a dancer with Dundee Rep

[46] Dundee Rep Dance Company formed by Royston Maldoom was then under the direction of Tamara McLorg. I had danced for McLorg in her own company Splitz in the early 1980s and then as a guest dance artist for Dundee Rep in 1986. The connection to Perry also came though my sister Winifred Jamieson who was a founder dancer with the company under the initial direction of Royston Maldoom and then later, Tamara McLorg. Furthermore in 1987 I secured a commission for a new piece for Dundee Rep Dance Company to be performed at a special Gala performance in Peterborough where I was the dance animateur.

[47] Again, a connection could be made here with Finnan and Richards, as I had known Richards as a fellow student at Bretton Hall where she had danced in my final year choreography and I had taught Finnan on the Bretton Hall College, MA Contemporary Performing Arts in the mid-1990s. My contact with Perry and Motionhouse Dance Theatre continued when they toured regularly to Yorkshire, I would touch base with them all and felt a connection to their work and themselves as artists. Interestingly, when looking at Perry's career path it resonated with my own in terms of the three dimensions of practice in this PhD.

Dance Company and after several years performing and teaching with Motionhouse Dance Theatre.

From 2002, Perry returned to live in North West England and began teaching part-time at the Liverpool Institute for Performing Arts (LIPA) on the dance programme and later teaching on the community drama degree. While doing so she was still able to undertake external professional projects, initially with Motionhouse Dance Theatre and later her own self-led project work. She also took advantage of her LIPA position by undertaking that institution's MA in Dance Theatre Practice in 2007. During this time she began to focus more on the points of contact between her professional practice and her developing interest in academic research. At the same time, moving from Motionhouse Dance Theatre into higher education enabled her to lead and create her own professional company, Collision Dance, and take on other stand-alone projects such as *Lyrics*, *The Line*, and *Jane Eyre*. Some similarities can be drawn with the work of Margaret Morris and Rudolf Laban. We see the performer, choreographer, teacher and community practitioner, linking and working across dance sectors to develop areas of professional practice.

Collision Dance

Perry founded Collision Dance in 2004 as a dance project company that would be a vehicle for her own choreographic development, founded on strong community participation and outreach activity in the North West. Starting her own company was something that she had been anxious about. "I always worried about having a "company". I just wanted to make work that I was interested in" (personal communication, June 1, 2010). The administrative element, such as applications for funding, venue booking, and the promotional side seemed to concern Perry. In the personal discussion with Perry, she talked of updating the website and other self and company promotion that she felt she needed to keep on top of. Collision Dance did have an administrator for the duration of the projects *Lyrics* and *The Line* (see subsequent discussion below) but personnel can only be retained for the duration of specific project funding. For Collision Dance, she received funding from Arts Council England, Dance Northwest, Warrington Borough Council, The Pyramid Arts Centre in Warrington, which is where the project company were company in residence. Further support was given by Merseyside Dance Initiative and LIPA.

The next section introduces Perry's first funded work for her company, *Lyrics* (2006), and her second work, *The Line* for Liverpool 08, Capital of Culture. The first work, *Lyrics*, exemplifies collaborating with higher education and arts agencies, and the second piece, *The Line*, working with community dance.

***Lyrics* (2006)**

In 2006 Perry created *Lyrics* for five dancers. She applied to Arts Council England's Grants for the Arts scheme receiving £19,025 for the project. The funding from Arts Council England enabled Collision Dance to pay the artists working on the project and be able to employ an administrator to manage and market the company. Rehearsal space and performance venues for the project were given in kind by LIPA and The Pyramid Arts Centre in Warrington. Collision worked in partnership with LIPA and in return, higher education students and graduates would become involved in the process to gain enhancement and professional development.

The Pyramid Arts Centre (Culture Warrington) had worked with Perry in the past and a good working relationship already existed. The Pyramid provided extra rehearsal space and a performance venue for showcasing the work. Guest classes by Collision were provided at The Pyramid for their community dance groups and outreach programme. This kind of local community involvement also enhanced audience development for The Pyramid and increased community awareness for Collision Dance.

By the time Perry was creating *Lyrics* in 2006 she was an established dance artist, bringing her own professional dance experience to the work. *Lyrics* drew upon ideas for the piece from the lyrics of the Beatles songs and the material developed from individual dancer's own "stories" based on personal histories, humorous moments and interests. Perry invited her dancers to discuss and work on material with her as they devised movement for the piece. Watching rehearsals, it was full of dynamic, fast-paced movement and humour. Each dancer in the piece created movement with Perry; each dancer had a story to tell. Perry allowed the interaction of these individual stories to come across and at the same time build relationships between the dancers through the choreographic structure as the piece progressed.

The process of creating work for *Lyrics* is centred upon a collaborative approach. She enables the dancers to create material that she could start to shape and form into sequences of dance material. This was the first occasion when Perry could spend some time creating her own work over a period of months (L. Perry, personal communication, June 1, 2010). She talked about her experience of working with choreographers, each one having their own creative approach and method; some giving the dancers all the material through demonstration of the movement whilst others want dancers to create movement material and giving dancers creative input in the choreographic process (personal communication, June 1, 2010). The opportunity for individual dancers to have input into the creative process is something that Perry sees as central to collaborative working methodology. Perry had already asked herself the very direct question 'What kind of artist are you?' as part of her Master's research and recorded in her Dance Devising module journal that she was interested "in personality, the person ... thoughts and decision making, the strengths and weaknesses of the performer and of the choreography" (Perry, 2009, p. 2). It is significant that Perry studied with Joanne Butterworth on her Masters course. She encouraged Perry to look at her 'Didactic-Democratic Continuum model' in dance making as part of her practice as research for her MA module Dance Devising in 2009. During the creation of *Lyrics* (if one is to "measure" it from a dance making perspective), Perry and her dancers were on the spectrum of "choreographer as pilot" and "dancers as contributors" with an open dialogue throughout (Butterworth, 2002, p. 219). Perry's "signature" practice (Melrose 2016) as choreographer and artistic director remained a constant in this project.

***The Line* (2008)**

The next Collision project that Perry undertook was *The Line* (2008). She was successful in her bid to the Liverpool Commission 08 European Capital of Culture to undertake a large-scale, outdoor dance performance project. The bid required artists to submit a proposal and budget that would be site located, develop partnerships with regional and local organisations and involve as many participants as possible. Furthermore, the proposals had to be artists or organisations based in Liverpool and Merseyside. Liverpool Culture Company were interested in proposals that would "develop the work of these

organisations through new creative collaborations with national and international artists and provide opportunities for collaborative working within Liverpool and Merseyside"[48].

According to Perry, what was good about *The Line* project was that she had the concept of community and inclusive participation before she wrote the application (L. Perry, personal communication, June 1, 2010). Furthermore, my observation of Perry's own movement style is that it is gestural, energetic and not bound by codified dance vocabulary (Blom & Chaplin, 1992), which lends itself to a much wider and inclusive range of participants.

She can identify that her training, education and experience have always meant engaging with the community dimension in some way(s), which is something that she wants to do. She feels she still has a desire to create with community groups as part of her own artistic practice which follows through to her teaching in higher education (L. Perry, personal communication, June 1, 2010). Perry's desire to work with community and education groups supported one of the key Liverpool 08 objectives in the commissions tender 2007 that I received from Perry which focused on increasing participation from across Merseyside and the region in arts activity and also fell in line with the Arts Council England *Great Art for Everyone: Northwest* of developing participation and partnership (2008, p. 22).

The Line further illustrates the network of connections she has made between community participation, education and professional artists. Perry acted as a "boundary spanner" (Williams, 2012) enabling, communicating, co-ordinating and having to employ some of the reticulist's attributes (Williams, 2012) such as brokering benefits and mutual exchange. This dance piece required agreement and support from all parties to make its very large line of performers work from the performance-making process through to the performances.

The Line was to be based on a line of performers both professional and non-professional (the integration of professional dance artist and community dance participant) to perform a line of choreography created by Perry in collaboration with Collision professional dance artists, which could be performed in a variety of places and spaces, such as parks, streets, football stadiums and stations.

[48] The Liverpool Commissions – invitation for proposals, which was posted on Liverpool Culture Blog site by Ian Jackson on January 12, 2007. Retrieved on September 17, 2015 from http://www.artinliverpool.com/culturearch/culture_company_news/

Ultimately, *The Line* involved ten professional artists working with over a hundred community participants from the Liverpool area. It was a fully integrated professional, higher education and community dance venture. Perry described the project on her blog page as:

> The Line of life, the crossing of borders, the meeting of new places, the link, the holding of hands, crossing rivers, re-uniting old friends, connecting different communities and building bridges.[49]

Perry worked with her company administrator, Kat Dempsey and agency partnership was established with LIPA for Collision to work with students on developing material for the first pilot of *The Line* in and around Hope Street and St. George's Hall in Liverpool as part of the British Dance Edition festival. Collision worked with LIPA and Merseyside Dance Initiative (Regional Dance Agency) in setting up the performances.

The second part was the full-scale project. Working in partnership with Merseyside Dance Initiative (MDI), *The Line* material from the pilot went back into the studio at MDI, to be refined with the help of ten professional dance artists. MDI also helped to enlist community dance participants through their networks (L. Perry, personal communication, June 1, 2010).

The Line, as a title came in part from the notion of holding hands and this took on a prominent role with the hands becoming a feature with which to build gestural momentum and energy with a canon structure (L. Perry, personal communication, June 1, 2010). The Beatles "theme" played a part in this project where Perry took stimulus for the work from the song "I Wanna Hold Your Hand". *The Line* project had several performances with different sets of participants. For example, the line of LIPA students and Collision Dance performed as part of Big Dance Liverpool at Liverpool Lime Street Station and boarded a Virgin Train to London[50]. Separately, there was a huge "line" of dancing bodies in Liverpool City centre on Bold Street and yet another line at festival on Otterspool Promenade in the Liverpool suburbs.

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[49] Perry produced a blog page for The LINE project. Retrieved on September 1, 2016 from http://lisiperrytheline.blogspot.co.uk/

[50] Big Dance is a national biennial dance festival that started in London in 2006. Big Dance Liverpool with dancers in Perry's The LINE is found on Art in Liverpool.com 'Big Dance Liverpool – Day trip to London': Retrieved on September 2, 2016 from http://www.artinliverpool.com/big-dance-liverpool-day-trip-to-london/

Watching the work on Bold Street in the centre of Liverpool at the Streets Ahead Festival on 26th May 2008, I noted a plethora of movers of all stages, ages and abilities, united by touch, actions and reactions, gestures and responses, and all filled with energy and fluid precision. Each dancer in *The Line* responded to and interacted with each other as the work moved, shifted and progressed through the streets, achieving a real sense of a large-scale community as it moved its way along a route governed by bodily awareness, cues and complete unity. As a hundred bodies working together as a "congruous whole" (Zarilli, 2013) they exemplified both the embodied ensemble (Britton, 2013) in the performance and tacit knowing as a group (Sawyer, 2003). Onlookers stopped in the streets to watch and take in the spectacle. Some even joined the line of moving bodies, enjoying the moment and feeling that they could enter into the spirit of the event. There was a sense that the community of dancers in *The Line* had extended their hands literally and figuratively to the community of audience around them.

Importantly, it was organisational collaboration that had enabled this project to happen. Perry's network of connections was established, between higher education, colleges, schools, the dance agency MDI, Liverpool City Council (and Culture Company), Liverpool Lime Street Train Station and The HUB Festival. Collaborative working on this project had been enabled by Williams' model of boundary spanning - structure (organisations), agents (dance participants) and ideas (Perry, professional artists). Perry had created a community of practice (Wenger, 1998) over time with her ten professional dance artists. Furthermore, the notion of community clearly lies at the root of Perry's work from a social, artistic and demographic perspective (Kershaw, 2007; London, 2012). The concept of community and community building are for Perry a necessary element in her collaborative practice. While the funding bodies may regard this as increasingly a prerequisite, Perry feels her work achieves that anyway. It is not additional; there is no need to make the community element fit. *The Line* commission had to satisfy the requirements of the Liverpool Commission (Liverpool Culture Company), creating a work for, by and in Liverpool that would have an impact for the community by giving them the chance to be participants and spectators. Emphasis was placed on collaborative working in the proposal brief by Liverpool Culture Company, which *The Line* clearly evidenced what the Liverpool Commissions was after in

terms of creative collaborations and increasing opportunity for "communities" across Merseyside working together.

***Jane Eyre* (2010)**

This project evidences a collaboration that Perry had a desire to undertake that would develop her understanding of working with a theatre director to expand her practice. Perry in her analysis of the production in her MA thesis wanted to embark on this very different collaborative project to discover how she could work with a script, support the story and stay true to the "look" and "feel" of the play but invite my movement material to enhance the production (Perry, 2010a, p.43). In pre-rehearsal discussion Perry had wanted to expand her creative portfolio not just in terms of choreography but to work with text and design. The theatre director, Ian Grieve who approached Perry regarding the project, had chosen the Polly Teale adaptation of Bronte's *Jane Eyre* (originally a Shared Experience production) precisely because of the movement potential of Bertha, "the mad women in the attic", as she would be the physical representation of Jane Eyre's inner thoughts and emotions.

Perry (June 1, 2010) talked about the early planning stages whereby the theatre director, Grieve came down to Liverpool and later meeting on several occasions. They both agreed about physicalising the piece in order to take it beyond a solely acting based production by using strong imagery and moving both on and with the physical set. The cast auditions took place in Liverpool. Perry felt that during the audition workshop, Grieve and Perry were working well together, which resulted in the casting of four actors and four dancers (personal communication, June 1, 2010).

At the start of the four-week rehearsal process Perry felt there was a little time to "play" with different images. The script appeared to hamper the speed of creation from Perry's perspective and she wanted to find ways of "uniting and merging" movement and text, which worked best (according to Perry) when an improvised physical task happened as the performers were speaking (personal interview, June 1, 2010). At this stage Perry invited movement ideas from the performers, which followed Butterworth's "open dialogue" and more shared creative approach. It was mentioned in the Scottish Arts Council review of *Jane Eyre* by Alan Osmond (April 4, 2010), that movement underpinned much of the acting in the production.

As the rehearsal process progressed, the theatre/acting element appeared to take over. According to Perry, the theatre director took more control to pursue a text-driven imperative over physical expression and development. Perry gives the illustration that one strong physical performer began to feel "very closed off" as time progressed, at not being able to use or apply her skills adequately (personal communication, June 1, 2010). The "open dialogue" had started to be reined in by the director to achieve his "signature control" over the dancer's "signature vocabulary" (Melrose, 2016). From Perry's perspective, even when Perry and the music director worked on movement and sound material for a scene, the acting side took precedence and more text evolved within the action. When I asked Perry how she felt, she replied: "it was so, so frustrating and disappointing. Sometimes I was so frustrated I had to leave the room or I would take a back seat or sit with the Music Director and just kind of observe what was going on" (personal communication, June 1, 2010).

The roles that were emerging were not to Perry's liking and they were "always shifting" (Perry, 2010a, p. 45). Perry's own "signature practice" was being undermined, as she perceived it (Melrose, 2016, pp. 240-241). As Melrose points out, "large or little failures in collaborative working practices" between professional artists are bound with "public funding and public reputation" (2016, p. 240). "Collaborations in "expert" performance-making tend to proceed through, and to end in compromise" (Melrose, 2016, p. 241) in some way when one of the collaborators "reasserts her or his ("signature") control" (p. 241). The degree to which the collaborating artists "loosen control" to reach artistic affinity is an "under-discussed" area in academic writing, (Melrose, 2016, pp. 240-243). The lack of "artistic affinity" in *Jane Eyre* was due at least in part to the short rehearsal process. It is clear that the theatre director came to the rehearsal process with a script, the musical director with his ideas for music and Perry the movement; all normal working practice in a traditional theatre production. As Colin & Sachsenmaier, 2016, Kunst, 2010; Laermans, 2012; and Murray 2016 maintain, professional artistic creative collaboration in dance and the performing arts is often reduced to a very short time frame due to financial constraint. The restriction of rehearsal time hampered the collaboration process. This is endorsed by Murray as "one of the often-attested features of experiments in collaboration between artists and performance-makers is that it takes time" (2016, p. 43). According to Perry, she cited an example where Grieve had discussed costumes for the show with the designer Ken Harrison

but not with Perry. She was interested in the designer's "Tim-Burton-land ideas, gothic, Sweeney Todd costumes with strange shapes, half a costume, dark and he was making drawings…", (Perry, 2010a, p. 44). But, due to pressures from the traditional wardrobe department at the theatre combined with a perceived traditional Perth public, what Perry referred to as "twin set and pearls" the costumes were not adventurous. Grieve was concerned that they not be alienated and changed the plan (L. Perry, personal communication, June 1, 2010). The reality of the situation was that the whole production in Perth had to yield to certain restrictions and the theatre director's own view (2016, p. 241). The positioning of leadership (Collins, 2016, p. 242) is key, which has an impact on the ability to "compromise" (Melrose, 2016, p. 241). Perry believes that "lack of communication proved to be a problem both before and during this project" (Perry, 2010a, p. 45).

Ultimately the production was performed from 4th to 20th March 2010 and the artistic evaluation report of the production by Osmond on behalf the Scottish Arts Council rated it very good and "original movement/choreography was a significant element of this production" (Osmond, 2010). The production received 'The best technical presentation' for a production by the Critics' Award for Theatre in Scotland in 2010 revealing the calibre of the set and overall design of the show.

The production had to be ready to be performed for the public within a four-week framework. It had "economies of scale" (Murray, 2016, p. 43) in a number of ways. The time to fully explore and experiment with material as a company had to be curtailed. The "agreement" to physicalise the play had only been achieved in part due to lack of time. Furthermore, the three artistic leads required pre-rehearsal time working together in the studio to appreciate more fully what each had to offer and how they might work together as a company once the actual rehearsal process commenced with the performers. In an ambitious project such as this more time was required to find out what the performers could actually do and contribute. Perry's belief in working as a community in creating artistic work had only been partially realised and made her take stock. Looking back she reflected that when it worked, Perry and the theatre director and the ensemble were in "group flow" (Sawyer, 2003, 2007):

> When the two of us were up and working together, both talking about the same thing…we were both entering the space together, it was about that scene. It wasn't

about the text or the movement it was about that scene. The two of us, it was lovely. (L. Perry, personal communication, June 1, 2010)

They both clearly had the capacity to find common ground. As Perry acknowledges, it was not that they could not work together; they had not had enough time to understand or engage in how each other worked before entering the rehearsal process with the company. This lack of insight is a major flaw in the planning of such an ambitious project (Perry, 2010a). Grieve acknowledged as Perry stated, "not having enough time...to do this properly" (2010a, p. 48). He felt that with different disciplines in the production "there's always something sacrificed for something else" (p. 48).

They could not develop a pattern of working (John-Steiner, 2000) or the time to fully try things out with the ensemble (which was Perry's desire) and certainly with such a short time frame, which is so prevalent in professional performance-making these days (Murray, 2016; Melrose, 2016). Neither Wenger's community of practice nor John-Steiner's more integrative pattern of creative collaboration had time to evolve. They had found, for a very short "window" of time, a shared voice. What evolved was separate "voices". Susan Melrose asserts that compromise is an essential part of any collaboration (Melrose, 2016, p. 241). Finding mutual agreement is at the heart of what having to compromise is about.

Rather than immediately launch into another project Perry spent a week at The Bluecoat Arts Centre in Liverpool inviting some artists to work with her and see where the creative process took them. Perry wanted to just "play" with artists, including a singer as well as a video artist who Perry had worked with for *The Line* project, who exemplified a mix of disciplines and people that Perry had collaborated with in the past. She had no criteria at all and enjoyed the release from the pressures of having to put a proposal together for funding applications. "It is fantastic to be in a room with a body. … I am interested in the performer, the person who is speaking, feeling, physically reacting, that for me is far more interesting" (personal communication, June 1, 2010). Perry simply needed a non-constrained environment in which to work with other artists.

This was clearly exemplified in her MA dissertation analysis 2010. These artistic and organisational achievements are precisely what Perry seeks to communicate to her higher education students so they will develop understanding and skill in community practice. She

sees those earlier notions of community as "by, with and for" others as a necessary part of a student's education and a necessary part of her artistic development.

Summary

Lisi Perry has a central core of community running through her work. It forms the essence of what she believes in and expounds both as an artist and educator. The work she does as a professional dance artist has been dependent upon her connections with higher education and community dance, particularly organisations working to develop participatory practice and her own artistic practice such as The Pyramid and also work-based learning for students within community arts in higher education. There is evidence of her "joining up the dots", a boundary-spanning capacity both for herself as a professional dance artist, as an educator or a community dance practitioner and for the participants she works with. The case study evidences both a desire and reliance on a network of collaborative connections between the three cultures of dance. Perry's work is very definitely cross-sector collaboration (Bryson, Crosby & Stone, 2006; Crosby & Bryson, 2010; Williams, 2012).

Although open minded and determined to try new things Perry reveals a desire to work with people that she knows and trusts. In Perry's earlier Collision Dance work, such as *Lyrics* and *The Line*, she employed both organisational collaboration and creative collaboration in order to achieve artistic ends. She is clearly capable of finding and building connections across substantial and complex networks of community, higher education and professional dance.

In the apparently straightforward *Jane Eyre*, however, Perry was clearly frustrated. The reason for including the Jane Eyre project was to illustrate the ramifications of Perry not feeling "at home" with the project. The potential cold realities and difficulties of collaboration were highlighted. The ground rules and connections were not firmly established at the onset and what she anticipated as equal endeavour, '"partnership" (who we are) and "collaboration" (what we do)" (Carnwell & Carson, 2009, p. 11), did not take place. The organisational collaboration, preparing to work together, appeared from Perry's perspective to be in place until the commencement of the rehearsal process, the artistic creative collaboration, where the perception of being "equal" was not reflected in the production process. Furthermore, as stated earlier, building trust, mutual respect and empathy takes time,

which the project had little of. The overtly traditional "professional" and, ultimately, commercial arts world had little time for the "slow time" of exploration, collaboration, and coalescence. This is driven by economics of co-production (Kunst, 2010; Murray, 2016) and time to co-labour (Laermans, 2012) in the "project driven culture of performing arts" (Colin, 2016, p. 110).

One must ask to what extent this palpable dissatisfaction is actually to do with control? In normal circumstances the complexity of the larger projects relies on a single individual's control. As stated earlier, the lack of artistic affinity was bound with the ability to compromise (Melrose, 2016). The question here is whether the "two director" model of collaboration in the confines of a theatre studio can offer an alternative model with restricted preparation time. The rule of engagement for this collaboration (Ruhsam, 2016, p. 83) had not been fully addressed. Alas, in the case of *Jane Eyre*, it led to conflict. The project illustrates "spaces of possibility and sites of crisis at the same time" (Ruhsam, 2016, p. 86) endorsing Laermans' "harmonious and inharmonious co-operation" (Laermans, 2012, p. 98).

Finally, Perry's professional artistic practice has been informed by policy, for example, working with Liverpool 08 Capital of Culture and gaining a Liverpool commission from the Liverpool Culture Company in devising *The Line*. A "condition" aim of the commissions was that artistic work had to respond to place, space and people in the city and neighbourhoods building partnerships, developing collaboration and participation. Importantly as illustrated in the case study, she required her network of connections in the three "cultures" of dance through establishing organisational collaboration to realise her artistic creative collaboration, and for the higher education students and community dance groups to gain dance performance experience as part of educational development and/or participatory practice. She is an artist who works across the three sectors and admittedly has to face the tensions that were presented earlier and "which can enable artists to expand their fields of possibilities and resources, but carries with it the potential for uncontrolled compromises" (Colin & Sachsenmaier, 2016, p. 8)

Alan Greig (Alan Greig Dance Theatre formally known as X Factor Dance)

Preamble (2016)

Alan Greig is an established Scottish choreographer based in the city of Edinburgh. The rationale behind selecting Greig's work for analysis came about for two reasons: firstly, his long-term connection with both Dance Base and Edinburgh College (both the subject of separate case studies in this thesis); and secondly, his desire to work collaboratively with other artists. I explore how and why Greig relies upon a network of collaborative connections between community, higher education and professional dance in the development of his own professional practice.

Background and influences

Alan Greig Dance Theatre (formerly known as X Factor Dance) has been running for over 25 years. The company has toured all over Scotland, London and overseas performing in major venues since 1990 including the Edinburgh Festival Fringe, London, Cologne, Nuremberg, Hong Kong, New York and Shanghai. Greig comes from Paisley in the county of Renfrewshire in Scotland. After leaving school in 1978 he worked in a local factory and attended contemporary dance classes in Paisley as part of Helen Bryce's Renfrewshire Dance project. He decided to leave his job and go to London to train full-time in dance at the Central School of Ballet and then went on to the Laban Centre in 1984.

In the summer of 1987 he went to New York to attend the Nikolais-Louis Dance Lab and sufficiently captured their attention to be offered a "return scholarship" to study at The Lab through 1988 – 1989. Greig had been introduced to Nikolais's work as a student at the Laban Centre in London and he had been captivated by the approach to making dance through improvisation. It helped as Greig (2009) states, "liberate the choreographer in me and illuminate the endless possibilities inherent in movement. … It was through my studies with 'Nik', as he was always known to both students and critics, that I developed my lifelong passion for improvisation" (p. 13). The development of postmodern dance approaches in the 1960s onwards had found its way into the choreographic curriculum.

After his internship at the Nikolais-Louis Lab, Greig returned to Britain and decided to form his own company X Factor Dance Theatre in 1990, based in Edinburgh. The

company[51], as Greig (2009, p. 13) states was to serve as a platform for his choreographic vision.

Higher education

Greig has balanced education work alongside his professional company practice. He has taught and choreographed for a range of conservatoires and higher education institutions including Northern School of Contemporary Dance, Bretton Hall College of Higher Education and as a visiting lecturer at LIPA. He also completed an MA Dance Theatre Practices in 2009 at LIPA focusing on practice-led research in dance devising. As indicated earlier, he has a longstanding relationship with Edinburgh College.

In 2002, Greig created his work *The Dearly Departed,* which was subsequently reworked with 12 BA dance students from Edinburgh College and performed at The Royal Museum in Edinburgh based on an original exhibition, *Heaven and Hell and Other Realms of the Dead*. The piece *Dreaming* in November 2003 provided opportunity for final year students from Edinburgh College to work with a professional choreographer, making and performing in a non-theatrical space. Greig wanted to use the museum for educational benefit and his own artistic professional development as outlined in an artistic evaluation of the *Dreaming* performance by Jane Howie on behalf of the Scottish Arts Council. The collaboration would enable "audience development, artistic development and student development" as a pilot project (Howie, Artistic evaluation, Scottish Arts Council, 2004). X Factor Dance in collaboration with Edinburgh's Telford College [Edinburgh College was still called Edinburgh's Telford College at that time] and the National Museums of Scotland (Howie, 2004) gave credit to the vision for the project. That work was still being highlighted by the Scottish Arts Council as late as 2008 in the Flexible Funding Organisations Assessment when it stated that one of the Alan Grieg Company's strengths was: "X Factor has strong links with the tertiary colleges" (2008b, p. 1). Greig's company were making cross-sector links and strengthening dance training development in professional practice

[51] He initially came up with the name X Factor Dance as he had been an ex-factory worker before embarking on his professional dance training. X Factor also represented for him "this thing from comics from my childhood; the X factor gene mutates you and gives you special powers. They are the X men; they have become popular through films now" (personal interview, February 24, 2011). BUT… lo and behold… this hideous Karaoke programme came on TV and I would go in to [Edinburgh College] Telford College or a school and say, "Hi, I am Alan Greig from X Factor" and their eyes would light up…I am "not the popular TV show that makes millions but the obscure dance company that is performing this weekend at The Traverse theatre!". (A. Greig, personal communication, February 24, 2011)

outlined in the Scottish Arts Council dance report *Moving Forward* (2002, p. 4). Greig's collaboration with education and students has been initially to develop his choreographic and professional artistic needs but equally for higher education dance to use his skill and experience within their curricula – a mutually beneficial relationship.

Community groups

Greig tends to spend most of his time teaching or working in community contexts when he is not working on a performance project or on tour. Even when he is creating a new show, which is usually made at Dance Base, he teaches professional and community classes and workshops for that organisation during the rehearsal period. He has undertaken a range of core activity for Dance Base such as teaching contemporary dance classes and choreography courses on their professional programme, running a youth dance group and an outreach programme with young adults with learning disabilities, some of whom were integrated into his site-specific piece *Other Voices, Other Rooms* in 2008. Furthermore, Greig was the curator for Dance Base Spring 08 Festival in which he brought choreographer Lloyd Newson to Edinburgh. Following this he was the 2012-2013 Dance Mentor to the Dance Base Dancers Emerging Bursary Scheme for up and coming dance artists in Scotland. Conversely, Dance Base have also provided Greig with support from their Catalyst Dance Management programme since 2008 and recently with his solo work in Shanghai and *Do You Nomi?* project. He is, thus, a multi-faceted and versatile worker in being able to sustain a living (Burns & Harrison, 2009; Clarke, 2003) and find opportunities through collaborative networking. Morag Deyes, Artistic Director at Dance Base, states on Greig's company website that:

> Dance Base is one of the many organisations who value and respect Alan's work with children of all ages. He has a unique talent that is able to draw out natural creativity and keep control of a group without resorting to the conventional teacher pupil role models[52]

[52] Information about Alan Greig Dance Theatre: Education work – Retrieved on August 10, 2016 from http://www.alangreigdancetheatre.com/education

Professional artist collaborations

The influence of his time at the Nikolais-Louis Lab was seen in his early works. In his first piece for his company *Re-Entry* (1990) he made work through improvisation for himself and the late Raymond Kay. He then increased the size of the company taking on two female dancers, Dawn Hartley and Bridget McCarthy, to dance with him on his next piece *Night Gallery* (1991). He feels his work started to make a shift and find its "Greigness" [Greig's phrase] in the piece *Bizarro* (1991). As outlined in his Master's thesis, "This show was really the first to showcase my idiosyncratic style. I showed a sense of humour, which can be dark, camp and leftfield" (Greig, 2009, p. 13). The work also adopted the use of chance procedures (a Cunningham influence) and improvisation. He did not give the dancers all the movement but rather directed tasks for them, selecting material and "using chance [method] to determine the running order" (Greig, 2009, p. 13), a process that might be termed partial devising. He also recalls *Bizarro* as being the first time that he began to collaborate with his dancers by asking them to share their ideas, improvise and bring their own material in an open dialogue between choreographer and dancer (Butterworth, 2002, p. 219).

Greig (2011) remarks, and also in his MA thesis states, that all his choreographies since 1991 have involved collaboration in some way.

> I think it is essential for artists, any artist working, to have some kind of collaborative approach to the work. I can't imagine as a choreographer ever making a piece that doesn't. That is not how I work or how I would approach something. Yes I might have the concept and the ideas and I can see things, but I very much want to work with my dancers by giving them tasks through improvisation which is a big part of my process and from their improvs, and input or tasks that I give them I build my piece together. And yes I am ultimately the person that is shaping it and I would have the final say, so there are different levels of collaboration (A. Greig, personal communication, February 24, 2011).

Greig has a dance-making process that lies in the middle of the Butterworth 'Didactic-Democratic Continuum Model'. He invites the dancers to create material through improvisation tasks and then he makes subsequent decisions on shaping, forming and

presentation. Greig is ultimately in the driving seat and has "signature" control (Melrose, 2016).

In the making of *Dead* (1996) Greig was mentored by Peter Bonham, Artistic Director of Le Groupe Dance Lab in Ottawa. "He guided me to a more minimalist approach, creating fewer phrases and developing … material that had already been created" (Greig, 2009, p. 14). Greig maintains that collaboration has always been a conscious decision in his creative process and he has actively sought it out, going on to work with David Hughes in *Unspoken* (2000) and *Deception* (2001) (the latter also in collaboration with Rebekah Stokoe), with Gerald Casel to restage Stephen Petronio's *Lareigne* (2005); with Philippe Decoufflé on the piece *Morceaux Choisis* (2007) and with Grant Smeaton for *Other Voices Other Rooms* (2008). I shall briefly consider each of these in turn before developing two more detailed considerations based on his 2009 collaboration with Gerald Cassel on the work *Query* and his 2013 project with Grant Smeaton, *Do You Nomi?*.

Greig viewed *Unspoken* as a "celebratory 10th anniversary piece" (Greig, 2009, p. 16). The motivation for the duet had come from his childhood experience of his brother's drowning "a personal tragic experience", a death surrounded by uncertainties. Greig and Hughes used Greig's reflections as well as various press accounts in newspapers of the incident. This material provided the stimulus for the choreography and text that supported the dance. Greig also notes that, "David and I used film to create two duets that were mostly in continuous contact" (2009, p. 16). The dancers were filmed in improvisation and excerpts from the content viewed and analysed to select material for "the opening and closing sections of the show". These were juxtaposed with a series of solos representative of the two dancers' own movement styles and "also to highlight the contrast in choreographic style when we came into contact" [in the duets] (p. 17). The solos contrasted in use of space where Greig used a tightly defined spatial dimension, determined by the parameters of a spotlight, "a tight beam". He moved in and out of the light to achieve a feeling of searching but never quite finding "the presence of another" (p. 17). Hughes, on the other hand, used his solos to explore the extent of space and to use his strong "technical abilities" and power. The solo material "very much represented our individual movement styles" and gave each dancer-choreographer an individual identity which could blend in the duet work. Greig believes that this performance piece "brought out a very different look and style to anything I had

previously created" (p. 17). A review of the piece remarked that: "The power of dance to weave new worlds has been harnessed beautifully by the X Factor's new work. And it is a drowned world, full of liquid movement and cold regret. A rich and unforgettable work" (Freebaim, 2000: In Greig, 2009, p. 17)

Unspoken saw the introduction of a character called 'Betty', a psychic medium, to bring out a more humerous and theatrical element. Betty was subsequently integrated into several of Grieg's other pieces. This alter-persona brought a lighter, humorous side to what he felt was "rather heavy subject matter" (Greig, 2009 p. 17). The 'Betty' character had grown out of regular visits to a local spiritualist church. He integrated live text (Betty speaking with the audience) with recorded text (interviews with spiritualist church mediums) as part of his Betty performance. This juxtaposition of "pure" abstract dance and the satirical, highly theatricalised and almost pantomimic element was to become a trademark of Greig's work. Indeed, in terms of language and music, Greig tends to use a juxtaposition of live and recorded text in his work which he feels provides an "element of communication" that he believes is often missing from dance, (2009, p. 17). He relates this to the work of Pina Bausch in his 2009 Master's research where the speech in her work is simply part of our reality in which we speak to communicate (p. 18). The dance critic Donald Hutera, reviewing *Unspoken* for Dance Europe magazine in April 2000, described Betty as a "very funning drag turn as a dear, tartan clad spiritualist" who did not 'jar' or take away from the "seriousness and sobriety of the rest of the piece". The character added another light-hearted dimension, "a welcome demonstration that Greig doesn't take himself too seriously" (Hutera, 2000, p. 55). Betty the character was to return in future works to ameliorate Greig's concern that what he sees as "pure" dance does not always connect with a wider audience (Greig, 2009, p. 17).

Greig worked with Hughes again the following year, in a collaboration that also incorporated Rebekah Stokoe and resulted in the duet *Deception*. Greig believes that they were completely at one with each other in the process (personal communication, February 24, 2011). They were developing a community of practice (Wenger, 1998) through being able to build trust, empathy and being "in-flow', achieving a tacit understanding in making and performing together (Sawyer, 2003, 2007). The collaboration between Hughes and Greig may have started as a complementary pattern of collaboration (John-Steiner, 2000), but

became a more integrated pattern of working together (John-Steiner, 2000) in the creation of the second piece *Deception*.

Greig nearly always comes up with the concept, something of a recurring theme in this case study. Greig acknowledged that even when working with the very experienced Hughes (ex-London Contemporary Dance Theatre, Rambert Dance Company, DV8, Random Dance and Siobhan Davies) he remained in the driving seat or in this instance the initiator. Although an experienced dancer, Hughes was still developing his own choreographic portfolio. Nevertheless, Greig talked about the work with Hughes as "very much a partnership" and "us working together, improvising and filming it" (personal communication, February 24, 2011). Even although Hughes would let Greig make the ultimate decisions, Greig felt that "when we were in the duet "form" it was neither David nor my choreography and for me again that is what collaboration is; it takes you somewhere else" (personal communication, February 24, 2011). They had found an artistic affinity and "group flow" (Sawyer, 2003, 2007) together. They had entered a new space (Teymur, 2002) in the making and performing of this work. Despite this urge to retain the "driving seat" Greig and Hughes were able to share, learn and develop as a community of practice.

I will briefly digress at this point, despite the ongoing development of this discussion of joint professional collaboration, to describe a project - in its chronological place - which demonstrates the other strand in Greig's endeavour - the broader community and educative dimension of his work, revealing how the other dance sectors have formed connections as a major part of his collaborative practice.

Dearly Departed (2002) remains one of Greig's favourite works (Greig, 2009, p. 18) and capitalised upon his love of humour and the absurd. The original dancers in this work, it has since been re-created and performed by various casts including degree students from both Edinburgh College and LIPA, contributed ideas and material which perhaps showed through beneath the surface. Greig (2009) refers to Kelly Apter's 2000 review of *The Dearly Departed* in *The Scotsman*:

> Although very much a sum of its parts, rather than a breath-taking example of performance, this is a thought-provoking, atmospheric, funny and likeable work, which packs more into 45 minutes than many shows manage in two hours. (Greig, 2009, p. 19)

Greig has since recreated the work by combining the original choreography with new material evolved by Edinburgh College students. I will return to this theme again later as it evidences Greig's determination to bring what he has learned from choreographic collaboration back to community and educational settings.

In 2005 Greig commenced a series of collaborations that were based on the creation of dance "double bills" designed for touring purposes. In 2005, Casel re-staged Petronio's 1995 piece *Lareigne* alongside Greig's new piece *Uncanny*. A year later in 2006, he invited Colin Poole to make a new work *Smoke* to perform with Grieg's *After Hours* and in 2007 the Decoufflé piece *Morceaux Choisis* alongside Greig's *Ragnarok.*

"The purpose of changing to double-bills and of bringing in choreographers of international reputation was because, in the last few years, I have felt an increasing pressure to constantly create and present new work" (Greig, 2009, p. 20). There was also pressure from the funding body, the Scottish Arts Council, as he had received Flexible Funding for a two-year period to allow for better planning and longer-term development. The grant of £130,000 per year (as it was in 2007 – 2009) came with a set of targets: "[The] locale of the venues are tightly monitored. Audience and educational participant numbers are agreed at the commencement of the year, and we are expected to raise 25% of our grant" (Greig, 2009, p. 20). Collaboration driven by economic and cultural policy constraints, (Colin & Sachsenmaier, 2016; Murray, 2016; Kunst, 2010; Laermans, 2012; Ruhsam, 2016; Schneider, 2006) also affected Greig's ability to create new work in a short time frame (Kunst, 2010; Laermans 2012).

Once a show had finished touring, under the allocation conditions, Greig would have less than three months to decide on the subsequent project. All aims, objectives, research, planning, budgetary commitments, venues, education projects, marketing, publicity and promotion, required finalisation. Although by 2008 Greig's company had grown in both size and status and was in receipt of revenue funding from the Scottish Arts Council, there was increasing pressure on the creative process. Greig decided to return to just a single piece, refocusing on his own work as one way of streamlining the choreographic and dance making components. There is a tension between balancing the demands of the arts establishment, who provide public funds for his work, and his own artistic desire.

In 2008, Greig made *Other Voices Other Rooms,* a full-length site-specific promenade production. It involved a multi-disciplinary cast of professional performers, students, and disabled community performers. Greig's company was cited in the 2008 Scottish Arts Council's *Dance in Scotland: companies and choreographers* who integrated disabled dancers in their work. The title of the work arose from its location in the Freemasons Hall in Edinburgh which had other associations for him such as rooms that were locked in the building when they were rehearsing - "secrets" that could not be divulged. Indeed, watching the piece and following the performers as they moved from room to room, down staircases, along halls and corridors, the audience were barred from entering some rooms, which added another dimension to the action in the public spaces.

At this point in his career, Greig had wanted to make a work in a different way: "The company had been performing in "black box" spaces since 1990, with one exception of *Standing Room Only* (1992) which was also a site-specific promenade" (Greig, 2009, p. 19). (This was, coincidently, at The Assembly Rooms on George Street, just a three-minute walk from the Freemasons Hall.) Greig (2009) felt that using a "non-traditional" space gave him new creative ideas, and that the building spoke to him both metaphorically and physically. "Using and utilising non-traditional spaces gave my choreography a new sense of direction and purpose" (Greig, 2009, p. 19).

Furthermore, he wanted to challenge himself by working with a diverse company. This provided a mix of professional performers, dancers and actors, skilled dance students, and participants with special education needs from Pilrig Park School in Edinburgh. This combination of "forces" offered Greig a rich resource to push his creative boundaries. *Other Voices Other Rooms* was a more complete theatrical experience in the progression of Greig's work, which "freely mixed story and dance with song and drama' (Greig, 2009, p. 19). In this work, material was generated with his performers but he upheld his signature practice (Melrose, 2016) and "control" of the ensemble (Britton, 2013). This had consequences for his next project *Query* in 2009.

Query (2009) and *Do You Nomi?* (2013)

Greig joined forces with Gerald Casel (an ex-Stephen Petronio dancer now of Gerald Casel Dance) to create a new joint work with dancers from both companies, X Factor Dance

(Alan Greig Dance Theatre) and Gerald Casel Dance. Co-production has become a frequently encouraged practice in performance making especially by the funding bodies (Murray, 2016, p. 47). Greig was encouraged to enter into this collaboration with Casel as a requisite from the Scottish Arts Council (Greig, 2009, p. 34). Conceptually, it was Greig who came up with the concept for the joint piece: **"**it was my idea…the idea of Myra Breckinridge [Gore Vidal's work] and I made the decision to call it *Query*. He came on board with that" (A. Greig, personal communication, February 24, 2011).

The title *Query* had been chosen to encourage audience reflection and "question the dance they were witnessing on stage" (Greig, 2009, p. 34). Furthermore, it was a "play on the word, queer" as a contentious banner among gay activists (Greig, 2009, p. 34). Greig and Casel honed in on notions, perceptions and views of "queer" through the material of Gore Vidal's novels and particularly the novel *Myra Breckinridge,* which encapsulates "a male and female consciousness battling for control of a single body" (Mackrell, 2009). Greig went out twice to New York to meet Casel and to discuss and work with him in the studio as part of research and development for the collaborative project. Greig returned to New York on 8th October 2008 to undertake research with Casel in the studio and discuss working methods and starting points for two two-week rehearsal periods in December 2008 and January 2009. "I would have preferred a longer period of rehearsal especially as the dancers and choreographers were unfamiliar with working and creating together; the timeframe for making the work had to be established as Casel had time constraints" (Greig, 2009, p. 36).

Casel wanted all the dancers to contribute ideas and material to enable a shared engagement towards a common goal but *Query*'s choreographic devising process had a relatively short timeframe in which to create the work. This is recurring tension in developing collaborative practice. Greig believes that there was insufficient time to develop a satisfactory sharing of skill, trust, mutual respect and empathy, maintaining that due to the short timeframe "there were too many voices and egos". The "personal" seemed to get in the way of the "artistic" (Greig, 2009, p. 37). Artistic affinity was being tested with each choreographer referencing his own individual signature practice. The obligation to work together (Kunst 2010) and not enough time to work together, to co-labour (Colin, 2016;

Laermans, 2012) and enter a new space with this new ensemble of dancers as a "congruous whole" (Zarilli, 2016) became a real tension.

Nevertheless, compromise had to be sought in the later stages (Melrose, 2016). The final piece was first performed at the George Street Halls in Edinburgh on 14th February 2009 and comprised a series of expressive episodes in the "story" of Myra Breckinridge wherein the intricacies of the dancers' movement juxtapose non-literal and literal representations of gender and sexual identity. Greig feels that the final work was not as strong as previous shows. Nevertheless, "the collaboration did take me to a different level, such a show that I would never have produced on my own with my dancers and my way of thinking" (personal communication, February 24, 2011). He felt it pushed his own practice (February 24, 2011).

The artistic assessment of the work by the Scottish Arts Council rated *Query* "competent", which is in line with Greig's view of the finished piece. Casel shares Greig's view on the short time frame for a collaborative project and remarked that "It is a strange process when you are used to directing your own works"[53]. Greig and Casel, like Perry and Grieve, could not develop a pattern of working (John-Steiner, 2000) due to lack of understanding of each others making practices and with a tight and limited schedule in terms of time for making the piece. This placed additional pressure and strain on the collaboration.

Greig's own reflection on *Query* (2009, pp. 46-47) reveals three main points. Firstly, he and Casel should have achieved a greater understanding of each other's working practices prior to commencement of rehearsals. Secondly, X Factor Dance had provided 90% of the funding leading to a profound imbalance in the collaboration. Thirdly, the larger performance venues required to recoup expenditure did not lend themselves to the intimacy of the work. X Factor Dance Company's application to the Scottish Arts Council's Flexibly Funded Assessment be lifted from £130.000 to £160,000 was declined. The tension experienced by Greig in the *Query* collaboration had made him wary and ultimately led to the demise of his regular funding. Commitment to funding for 2008/9 had already been granted to X Factor, but after March 2009, X Factor ceased to be a Flexibly Funded Client of the Scottish Arts Council. The company had accelerated from 2005 into a more prominent domain within the professional dance scene but this was clearly and appropriately accompanied by growing expectations from the arts establishment.

[53] This post sharing talk is not available on-line. Dance Base post sharing talk on 16/01/2009.

It is clear from this assessment that the weaknesses outweighed the strengths[54]. As far as the Scottish Arts Council was concerned, the company had not sufficiently met its targets. There had been difficulties with administrative staffing and, at the same time, Greig had been seeking new directions in his work. The combination of the two had affected decision-making and had a negative impact on retaining the Company's Flexible Funding status. In 2011, he was on a research and development project with Grant Smeaton (with whom he had worked on *Other Voices Other Rooms*) looking into the possibility of developing a new work based on the life and work of Klaus Nomi. Greig had been able to secure a guarantee that this new show would be managed and produced by Catalyst Dance Management at Dance Base. He wanted to start with a research and development project to establish a stronger collaborative working base with Grant Smeaton and apply for £7-8,000 to then shape the work and perform as part of the Edinburgh Festival Fringe, the *Heads Up* platform at Dance Base.

Post-*Query* Greig was clearly taking fewer chances in collaboration and remarked that his relationship with Smeaton felt more "like a partnership" [Greig's words]. Greig was looking to return to a less pressurised artistic state (as had been the case when he worked with Hughes), seeking artistic affinity through a creative collaborative "partnership" finding at least a complementary pattern (John-Steiner, 2000) in the first instance.

Greig and Smeaton undertook a two-week residency at Dance Base and jettisoned several ideas (for example a piece on the work of Marc Almond) before agreeing to a work based on Klaus Nomi. They felt that Nomi's persona was fascinating, "he is alien, opera meets pop, pop meets opera, and he is about to become famous, cut down by AIDS, rags to riches success, tragedy", a character that held both their interest (A. Greig, personal communication, February 24, 2011).

Greig felt that Smeaton approached Nomi from his discipline base, essentially script and text, while he was working in the studio taking ideas from Smeaton's scripts to create movement material. At the same time Greig found the process experimental, opportunity to try things out with no pressure to set anything. "Grant would suggest something, we would go with that and I would suggest something and we try that, do you want to try something

[54] X Factor Dance FXO assessment. Retrieved on September 2, 2016 from http://www.scottisharts.org.uk/resources/publications/fxo%20assessments/X%20Factor%20FXO%20Assessment.pdf

else…it was like a ping pong partnership" (A. Greig, personal communication, February 24, 2011).

What this reveals is that creativity has to be allowed to emerge naturally and builds over time in a creative collaboration (John-Steiner, 2000, p. 203). Neil Cooper, a theatre critic, interviewed Smeaton in 2013 about *Do you Nomi?*. Smeaton commented that they [Greig and Smeaton] had known each other previously, with Smeaton having been in an earlier work of Greig's and Greig having developed choreography for theatre productions that Smeaton had been in. Their creative relationship already had an interdisciplinary dimension within which each had an understanding of what the other could do. "It was other shared experiences between the pair that influenced what the show would be about" (Cooper, 2013). Smeaton went on to say in the Cooper interview 2013, "We both grew up through the punk era, and then the new wave era, that was our formative musical years, and we both loved Klaus Nomi". The notion of "common ground" was being played out in the sub-text of Smeaton's description to Cooper.

Do You Nomi? was in all respects safer ground for Greig than *Query* had been. He was collaborating with someone he knew well and had worked with before, creating and learning together as a community of practice. The production aspects were in the safe and familiar hands of Catalyst Dance Management, effectively a subsidiary of Dance Base where Greig and Smeaton were presently in residence. In that safe and familiar context they were able to give workshops with professional artists, students from Edinburgh College and community participants and were able to share the working process (and thereby gain welcome feedback) within their own local dance community.

Summary

Collaboration with other dance artists was central to the formation of Greig's X Factor Dance Company (Alan Greig Dance Theatre) in 1990. Since then his most effective collaborations have occurred when he has been able to build and establish shared engagement through mutual understanding, respect and trust - a more integrated pattern of collaboration (John-Steiner, 2000). His improvisation methodology relies on participants or his dancers giving material that they have created whether they are students, a community group, or professional dancers, and regardless of the setting. He employs a dance devising

approach whereby he is still the pilot with overall control of the work but is open to contribution "open dialogue".

Furthermore, Greig's practice often integrates professional dancers, artists, students and community groups as exemplified in *The Dearly Departed* and *Other Voices, Other Rooms*. These works, for example, required collaborative connections with cultural organisations, community groups and further and higher education to enable the creative process and achieve performance. Subsequent organisational collaboration with Dance Base is certainly mutually beneficial. On the one hand Greig has been a Catalyst Dance Management client and a consistent user of rehearsal space; on the other, Dance Base utilises Greig's expertise across their core activity programmes: community and professional public classes; workshops; as a mentor for the Dancers Emerging Bursary Scheme; and as a curator of a Dance Base festival. Furthermore, Greig works in partnership with Edinburgh College, teaching and creating work with Edinburgh College dance students to enable development of his artistic practice in his professional work and for Edinburgh College students to gain valuable professional dance development as part of their learning. Mutual benefit is exemplified.

Greig's ability to possess a boundary spanning capacity (Williams, 2012) in facilitating and producing his artistic work is evident. Through these connections Greig has established longer term collaborations with the three cultures or sectors of dance. When one looks at the work of Margaret Morris, who established her network of connections by forming her own company in Scotland, teaching in a variety of contexts, developing her practice in education, community and professional dance contexts (see pp. 26 – 30) and pp. 44 - 47), we see many parallels with Greig.

The tensions that arose in the *Query* collaboration had been due to a combination of causes: there was a lack of time for the participants to fully appreciate each other's practice; Greig felt that financial constraint placed pressure on the relationship and ability to develop greater shared understanding; they could not build a strong artistic affinity as he had done with Hughes; the ability to reach agreement concerning each individual choreographer's signature practice and therefore for Greig to come to terms with not being in "control" was hard for him. Equally, the relationship(s) with, and between, members of this new ensemble also proved challenging. Greig felt that compromise had to be achieved near the end of this

project to fulfil the funding commitment made by the Scottish Arts Council and, bluntly, to ensure that the two choreographers did not lose face.

In conclusion, Greig requires a network of connections through organisational collaboration – agency partnerships with Dance Base, Edinburgh College, The National Museum of Scotland, The Freemasons Hall, schools, as well as other dance companies and artists – in order to undertake the forms of creative collaboration with professional artists, community participants and higher education students that have been, and remain, central to his developing practice. The realities of funding and tensions of collaboration caused Greig to re-address his practice and particularly his collaborative practice in the *Do You Nomi?* project. The case study has evidenced an interplay between professional dance, community dance and education, established as a network of collaborative connections in the work of Alan Greig.

HIGHER EDUCATION AND DANCE: UNIVERSITY OF CHESTER AND EDINBURGH COLLEGE

Although I will return to this in detail in the conclusion of the thesis, I would like the reader to bear in mind from the outset, the extent to which both institutions have embraced a broad vocational spectrum to help their students find postgraduate employment. This reflects both change in the world of dance and also in the expectation of higher education to embrace vocationality. To be blunt, their recruitment depends on a curricular demonstration of cross-sector collaboration. This also leaves unreconciled the tension between an approximation of broad conservatoire practice (it can only be an approximation when so many different forms and styles need to be pursued) held in tension with traditional academic rigour.

University of Chester

Preamble (2016)

The University of Chester is one of the oldest higher education institutions in England and today has some 16,800 students[55]. The University works in collaborative partnership within the Institution itself, the city, region, the UK and overseas. University of Chester states, "together we will continue to develop a distinctive University community that is based on mutual respect for others and which generates transformational learning and personal development opportunities" (University of Chester, 2015).[56] Their corporate plan goes on to outline: "working together we shall [provide, achieve, develop, maintain]" the University of Chester's mission, vision and objectives. Collaboration is at the centre of the plan's rationale "engendering a sense of pride and shared ownership" (2015, p. 7). "Working in close partnership with our students and other University stakeholders" (p. 8), collaborative working is how University of Chester believes it can achieve its goals. The whole Corporate Plan has been shaped and built on collaboration both inside the institution and with external partners for mutual benefit (p. 10).

Organisational collaboration with external agencies, organisations and institutions across a range of domains and sectors had been previously articulated in the *University of Chester: Development Framework* in March 2012 in order to inform, open up channels of communication, debate and support for the "economic, cultural and social life of the City" (p. 7). Organisational collaboration between the University and the city is evidenced in several parts of the *Chester One City Plan 2012 – 2027*: "the city will support the University of Chester to place itself at the heart of a "University City" – building relationships with local businesses and communities, and encouraging entrepreneurship" (p. 34).

The following University of Chester case study will address both organisational collaboration (partnership building) and artistic and creative collaboration by looking at the undergraduate dance programme itself, collaborative working with other arts programmes at University of Chester and importantly collaborative connections between dance and other

[55] Information about the history of the University of Chester. Retrieved on May 22, 2016 from http://www.chester.ac.uk/about/the-university/history

[56] The full University of Chester corporate plan is *Vision 2020: All Together Better: Corporate Plan* 2015 Retrieved from http://www.chester.ac.uk/corporateplan

arts agencies and organisations whose community and professional practices underpin this component part of University of Chester's Corporate Plan and the undergraduate dance curriculum.

Background

The University of Chester has a long history having formed as the Chester Diocesan Training College in 1839. It is one of the longest running teacher training Higher Education Institutions in the UK[57]. The College became an affiliated college of the University of Liverpool in 1921. This relationship with the University of Liverpool lasted until 2003 when Chester College of Higher Education was granted degree-awarding powers of its own, subsequently obtaining full university title and research degree awarding powers in 2005.

The development of dance at the University of Chester did not take place until the mid-1990s, although dance education practices were introduced to the Faculty of Education's teacher training programmes in the 1980s. In 1995 a Combined Honours BA (Hons) Dance was validated and launched by and in the Drama Department. A Single Honours degree pathway in Dance (shortly followed by Popular Music) was launched ten years later. A decision to focus on Single Honours Dance came into operation in September 2011 when the final group of Level 6 combined dance students completed their degree in July 2013.

The Performing Arts Department's undergraduate degrees in Dance, Drama and Theatre Studies and Popular Music and Music all offer discipline-specific modules of study as well as a selection of modules that are common across programmes which will be illustrated in the next section. An additional Performing Arts degree in dance and drama was introduced in 2014 giving opportunities to students with strengths in both areas of practice. The current dance lecturing staff at the University of Chester are artist-academics[58]. For example, Manny Emslie[59] trained at the Laban Centre, worked as a professional dance artist and furthered her practice in Skinner Releasing, becoming a certified instructor and developing her somatic practice and research as a mindfulness practitioner in the community. She works with students in higher education, community practitioners and professional

[57] The University of Chester formed in 1839 when it was founded by such pioneers as the great 19th-century Prime ministers William Gladstone and the Earl of Derby and a former Archbishop of Canterbury. Retrieved from http://www.chester.ac.uk/about/the-university/history

[58] There are four members of staff

[59] Information on Manny Emslie found on http://www.chester.ac.uk/node/9488 and http://www.mindfulbeing.uk.com/index.php/about/about-manny-emslie

artists both in the UK and internationally. Sarah Spies[60] is also a "hybrid artist-academic" (Doughty & Fitzpatrick, 2016) whose practice and research is centred on choreographic scores and curatorial frameworks in the UK, Europe and the African continent. Her professional practice and research as a choreographer, curator, performer and screen artist forms part of her higher education teaching on creative practices in various communities. Both these staff members are shifting between and across domains and contexts in the work they do as artist-academics. The link here is similar to Fulkerson at Dartington College of Arts in the 1970s as choreographer/artist/educator in developing contact improvisation and release. It is also similar to Doughty and Fitzpatrick's research at De Montfort University in 2016 on the hybrid artist-academic and Perry's own professional practice feeding her teaching at LIPA found in the earlier case study.

The dance programme (2007 – 2013)

The programme focuses on contemporary dance preparing students for work in a range of dance fields - performance, production, choreography, community dance, education, arts administration and related fields (PS: Section 24)[61]. It should be noted that, in 2014, the programme widened the "net" in including the study of other dance and movement practices including urban dance, capoeira, yoga and body conditioning. The modules offer students the opportunity to study and prepare for the community dance field, education and professional dance providing students with experience and knowledge in all three dimensions. The modules "are intended to provide a broad based dance curriculum which seeks to provide students with intellectual, artistic and creative challenges" (PS: Section 22. 2015-2016). The curriculum is built upon the notion of the versatile dance artist, which Gill Clarke talked about in 2003, and preparing the dance graduate to be able to cross into and between different sectors of dance as a portfolio career (Burns, 2007).

One of the programme aims is to "produce supportive and motivated graduates willing to work cooperatively as part of a team yet ready to work with initiative and enterprise as an independent practitioner" (PS: Section 22.). The identification of collaborative working as a necessary attribute of a University of Chester dance graduate

[60] Information on Sarah Spies found on https://www.chester.ac.uk/departments/performing-arts/staff/sl-spies
[61] PS is the Programme Specification document.. There are no page numbers on numbered 'Sections'.

implies the programme has to ensure that the curriculum is shaped to do this. The National Benchmark statement requires programmes to develop in students, "Collaborative skills, …negotiate and pursue goals with others" cited in PS: Section 27. It is found in a range of modules at Level 5 and Level 6.

There is a three-term academic year structure and students must achieve 120 credits at Levels 4, 5 and 6 to graduate with an Honours degree. On this degree there are a notional 48-60 contact hours for a 20-credit module depending on the amount of practical work required. The modules analysed have been taken up until 2013 and after Periodic Revalidation Review from 2013 to provide a useful analysis base. It should be noted that all courses have to keep abreast of current developments in higher education and the dance industry and modifications are made accordingly. Furthermore, University of Chester introduced a new BA (Hons) Performing Arts course that comprises of modules from BA (Hons) Dance and the drama programme. Some modules had to be revised in terms of credit weighting and there are greater study choices for students now across dance, drama and performing arts. Nevertheless, the dance course aim and underpinning content of the curriculum has remained consistent since 2007.

Content

The modules identified in this study make specific reference to collaborative practice within their module descriptors. Theoretical discourse is built into the modules giving a more holistic, integrated and balanced approach between theory and practice.

Level 4, the first year, is about introducing students to a range of contemporary dance and performing arts practices from dance techniques and body-mind practices, choreography, critical and conceptual frameworks, improvisation, community dance, performance production and technology such as lighting, video and sound. In September 2013, the study of participatory dance practices was introduced at Level 4 to provide a foundation for community and education practices at Level 5 to increase students understanding and skills in facilitation, managing a career and dance teaching developed at Level 5. This supports the higher education *Mapping Dance* report by Burns 2007 and endorsed further in the Arts Council England *Dance Mapping* by Burns and Harrison in 2009. University of Chester developed its single honours dance programme at the same time (2006-2007) as the Arts

Council England and Palatine - Higher Education Academy were pushing for more entrepreneurship and associated professional practice in undergraduate dance courses.

Level 5, the second year, is about applying knowledge, depth of critical inquiry, and practical skill from Level 4, towards more complex dance techniques, somatic practices and other dance forms, compositional, choreographic and critical concepts, community and education practices, performance technology and contexts, to work-based learning and professional experience. Contextual study is integrated (theory)

Level 6, the final year of the degree gives students more choice and in-depth opportunities to develop and refine their own skills, critical rigour and knowledge in performance and production, their creative, technological and facilitative capabilities, their capacity for research, and opportunity to consider their own career paths following graduation. There is a progressive learning trajectory from Level 4 to Level 6 in the areas of dance study offered and enhancement takes place by means of master classes, workshops, lectures and performances by guest artists, lecturers and companies.

In the first year, Dance Production 1 provides "opportunities for students to work as part of a team" in creating, performing and applying the use of performance technology. There is a requisite that students have to plan, negotiate and work in a group as part of their ongoing learning on the module and for assessment. This is more transparent in the Dance Projects module, which aims: "To introduce professional rehearsal approaches and nurture collaborative practice in dance". Collaborative working forms a central teaching and learning strategy, culminating in one of the three learning outcomes - "Demonstrate an ability to work intelligently as an effective ensemble member engaging in collaborative practice". This module works alongside Choreography, Improvisation and Performance and the older Improvisation and Performance Explorative Lab "to reflect upon collaborative practice and its relevance for artistic production". The staff who teach actively collaborate to ensure a developmental approach to group work among the students, not only offering a range of practical examples and experiential opportunities, but also imposing periods of reflection wherein these processes can be discussed and considered. In the latter, 20 credit Somatic Practice and included in the revised 40 credit Studio Practices 1, there is a requirement that students actually measure how they work with others in the artistic creative collaboration process as it relates to their learning. While one may query the "accuracy" of measure there

is no doubt this activity foregrounds the importance of collaboration in the minds of the students and encourages the formulation of strategies in working with others.

In the second year the module descriptor for Choreographic Approaches states: "choreographic workshops will provide opportunities to explore, stimulate and share ideas, working in ways that encourages the students" to "be able to work creatively and imaginatively in a group and to have developed creative skills needed for the realisation of practice-based work". It goes on to state that: "experimentation and creative collaboration will be encouraged". This has been included in the content and teaching and learning strategy in the newer Dance Making and Choreography. The dance-making module supports the parallel and subsequent community and educational dance practices of Dance Teaching and Facilitating and the older Dancing Communities. This engages students in the principles and practices of community dance, equipping students with important teaching and leading skills, and strategies to facilitate work with and in a range of contexts. Students have to apply skills and knowledge of these fields of practice in order to collaborate with, for example, teachers, school pupils, community leaders, local authorities, agencies, and other public and private organisations. Students have worked with Let's Connect, a Cheshire Dance integrated community dance group, Cheshire West and Chester's Mulberry Centre for adults with learning disabilities and a range of schools, sixth form and further education colleges. This is a logical extension to the earlier emphasis on collaboration between students in making their work. Overriding this, students have to learn technical, performance and choreographic dance skills and knowledge to be able to engage in facilitating and leading dance with and in community contexts.

The specific content of Performance Practice in year 2 varies according to the specific project, as this is a performing arts shared module. Nevertheless, "[it] will entail collaborative work with peers (and sometimes with outside agencies) under staff supervision or direction". Furthermore, "students will also be encouraged to consider longer term plans for their own career development as makers and producers of collaborative creative work in diverse contexts". The analysis of the *Primrose and Blue* project later in this chapter considers these aims in more detail. Alternatively, students may follow Work-Based Learning for Academic Credit whereby they have to establish work placements in order to develop "organisational skills, negotiation skills, project management, report writing, [and]

team working" as a necessary part of achieving the learning outcomes on the module. This module requires students to apply their knowledge and skills of community, education and/or professional dance practices in order to work with employers.

In the final year, the module Negotiated Study builds upon both organisational and artistic collaborative skills from Levels 4 and 5. It "involves small groups of students who will collaborate towards the preparation and submission of a negotiated proposal for practical investigation" and therefore makes a requirement of working together towards a common goal. Typical projects include performances for local authorities, professional choreographic platforms; making work with school pupils and teachers; making work with community dance groups and external agencies. The Cheshire Dance case study The Moment When**…** references the work of student facilitators following this module.

The module Developing Professional Practice supports the Negotiated Study module and reaffirms the aim to "work creatively and imaginatively in a group and to have developed creative skills needed for the realisation of practice based work". This final year module requires students to engage in a network of collaborative connections from both organisational and artistic perspectives. They have to plan, organise, facilitate and lead an event. Past collaborations have been with Cheshire Dance and the Liverpool Threshold Festival. Lastly, the Dance Production 3 module, now a combined 40 credit module of studio and performance work, Emerging Dance Ensemble: Studio Towards Performance, which requires students "to apply professional practice and be able to negotiate and work with other students, staff and artists", which re-establishes and reiterates artistic collaboration as key to professional dance practice.

Looking at the modules overall, the programme of study has seen an increasing emphasis on collaborative practices. Dance Projects includes collaborative practice as a key learning objective and a way of working. Collaborative research and planning is built into the teaching and learning of Choreography, Improvisation and Performance and Dance Teaching and Facilitating. Dance Making and Choreography, "emphasises engagement in creative collaboration" as a key learning and teaching method. Interactive Digital Performance and Site Specific Practices both require students to "work creatively and imaginatively in a group". The Creative Practice module requires students to "engage and reflect upon collaboration as key teaching and learning strategy" and Screen Dance specifies engagement

in collaborative projects to fulfil the learning outcomes. Strong emphasis is therefore placed upon collaborative working either through module and programme aims, or via module content, or within teaching, learning and assessment strategies and learning outcomes. This is endorsed by Alix, Dobson and Wilsmore (2011) in their mapping exercise of collaborative arts practices in performing arts higher education; 23 out of 26 modules sampled from different degree courses/universities explicitly teach "ways of working practically" to develop "collaborative knowledge" (Alix, Dobson, Wilsmore, 2011, p. 9).

Darren Sproston, Head of the Performing Arts Department emphasises the sharing of practice across disciplines, believing that dance, drama and music do have a "shared language" or, as he says, "at least languages that have recognisable vocabularies' with much of the collaborative working within the department evolves naturally (D. Sproston, personal communication, April 13, 2011):

> I prefer the informal [approach]. I always find that it can be very frustrating for staff and students to be forced into something which they really don't want to do … I think we do have a genuine interest within the staff base in collaboration, getting students to do this and we have set up projects for them to do within the individual modules that they have got but there is a joint end goal (personal communication, April 13, 2011).

The students working with Cheshire Dance for their Negotiated Studies module arose because the students wanted to collaborate - there was no sense of coercion. Collaborative working is fostered and encouraged particularly at Level 6 when students have reached a point in their studies and development where they are more secure in their own capabilities and skills to enable a more cohesive collaboration to take place. Cheshire Dance have a remit to work in partnership with higher education (see Cheshire Dance case study) and University of Chester has a remit to work with agencies to provide opportunity for the students, future employment and the community, outlined in the University corporate plan. This collaboration is of mutual benefit from a policy perspective to programme level to direct student impact.

Collaborative connections with Cheshire Dance

University of Chester has worked in partnership with Cheshire Dance (a further case study later in this chapter) for many years as well as with other agencies such as Cheshire West and Chester Council (Arts and Festivals), Culture Warrington and the Warrington Wolves Foundation. Indeed connection through collaborative working with external organisations such as Cheshire Dance is part of the Department and University plan *Vision 2020.* Cheshire Dance as a dance agency has an aim, and an Arts Council England remit, to work with higher education. Cheshire Dance states:

> Working with the two Cheshire-based Universities are mutually beneficial. Students engage with the professional sector as emerging artists whilst supporting lead [professional] artists in deepening the experience of participants and other learners by working at an individual level as part of the group activity. (Cheshire Dance, 2016, p. 16)

This collaboration endorses Burns' 2007 *Mapping Dance* report recommendations for more collaborative working between the professional sector and higher education dance; the ever-expanding community dance field (*Mapping Community Dance*, 2002) and the Arts Council England and higher education, *Cultural Knowledge Ecology* research and findings from 2012 to 2013 (see p. 62 and pp. 105 - 106).

University of Chester and Cheshire Dance seek organisational collaboration primarily to share resources and practices for mutual benefit such as students undertaking work-based learning, work shadowing opportunities and supporting Cheshire Dance artists. For example, tutors work with Cheshire Dance to facilitate students shadowing professional practitioners in workshops, classes and projects with a range of age groups and abilities. Also, Cheshire Dance accepts students for the Work-Based Learning module, community dance shadowing and Negotiated Study module(s) (such as the *Dosage* project referenced in the Cheshire Dance case study) and the four student community group facilitators for *The Moment When…* - Cultural Olympiad project in 2012, providing valuable work-based learning experience[62]. The work of the University of Chester and Cheshire Dance aligns with the Arts Council England dance plan appendix [to *Achieving great art for everyone*] *Dance:*

[62] Article on dance students 'Chester dacnce students lead the way to National Agency Cheshire dance!' Retrieved from University of Chester website http://www.chester.ac.uk/node/11705

achievements, challenges and opportunities in 2010. Both organisations had the desire and (as stated earlier) mutual "need for strategic collaboration and better knowledge and resource sharing" (Arts Council England, 2010b, p. 4).

Cheshire Dance and University of Chester have also worked together in organising and facilitating a continuing professional development event, *Inquiring Bodies*, held at the Kingsway Campus on 13 November 2013, bringing together professional artists from Chester Dance Collective, Fallen Angels Dance Theatre, Re-Stoke Dance Company, community practitioners from Cheshire Dance, Merseyside Dance Initiative and other independent groups, students and lecturers from University of Chester and Manchester Metropolitan University (MMU), representatives of Arts Council England and several local authorities, (notably Shropshire Inclusive Dance and The Lowry Youth Dance Partnership from Salford). Members of the dance staff from University of Chester gave presentations and students participated and gained valuable dance industry experience from the workshops and presentations.

The Moment When… Cultural Olympiad project (please refer to the Cheshire Dance case study project) led by Cheshire Dance in 2012 involved over 50 dance students and graduates from the University[63]. Sections of this large-scale performance work had choreographic support from University staff members, final year students and graduates. For example, students and staff choreographed sections of material with Cheshire Dance as a shared creative process leading to the Torch Relay through Grosvenor Park and at the Racecourse in Chester. There have been several creative collaborations between University of Chester and Cheshire Dance over the years including *Stir* (2009), *The Moment When…* (2012), and *Collect: Live* (2013). These collaborations were part of the University of Chester module content and assessment of students at Levels 4, 5 and 6 engaging student learning in community dance practices, teaching and facilitation skills and professional performance practices. Thus far we can see that the collaboration between Cheshire Dance and University of Chester has evidenced what Mattessich, Murray-Close and Monsey 2001 call a "mutually beneficial and well-defined relationship" (p. 4) from both a "necessary and desirable" perspective (Bryson, Crosby & Stone, 2006, p. 44).

[63] University of Chester's Annual Review 2012, cites The Moment When… page 11. Retrieved on September 15, 2016 from http://www.chester.ac.uk/sites/files/chester/2012%20Annual%20review%20web%20version.pdf

***Primrose and Blue* (2013)**

Background

Sproston's view that collaboration is most effective when people actively want to collaborate is exemplified by the Primrose and Blue initiative. Concurring with Alix, Dobson and Wilsmore (2011) this artistic creative collaboration *Primrose and Blue*, "confronts the border"' of two terms: multi-disciplinary (or possibly cross-disciplinary) and inter-disciplinary collaboration whereby they align John-Steiner's complementary pattern with multi (or cross) disciplinary practice and the integrated pattern with interdisciplinary collaboration (Alix, Dobson & Wilsmore, 2011, p. 27). This project illuminates both the collaborative performance-making process and the agency partnerships in realising artistic, pedagogical and community objectives:

- The drama tutor had been asked to consider a performance project to celebrate the University's connection with Warrington Wolves Rugby League Club (University of Chester is a sponsor) and the forthcoming Rugby League World Cup in 2013;
- The Head of Department encouraged more collaborative practice across the performing arts disciplines;
- The drive to develop organisational collaboration with agencies and organisations outside of the university and raising performing arts awareness in the regional community;
- The two members of staff (Jane Loudon, Programme Leader for Drama and Theatre Studies and the author, who is Programme Leader for Dance) were seeking an opportunity to undertake an artistic creative collaboration, a shared performance-making project with students from dance and drama.

Organisational collaboration: University of Chester, Culture Warrington, The Pyramid and Warrington Wolves Foundation and Club

In March 2012, we met with Janey Moran, the Director of Culture Warrington, and Leah Biddle, a dance artist who is the Arts, Education and Young People Manager for the Warrington Wolves Foundation at The Pyramid venue in Warrington. Both Moran and Biddle were known to me in my role as a lecturer. University of Chester dance students had

previously worked with them on various community projects and as members of the Wolves Fusion Dancers team. We set about placing performance dates at The Pyramid Studio Theatre for the 14th and 15th June 2013 and discussed opportunities for other community and school dance groups in Warrington to become involved in the project.

Loudon knew members of the Warrington Wolves Club through the University sponsorship arrangements and had been given opportunity to become involved with the club since 2010 in terms of meeting key directorate members and players. Therefore, even at this early stage the network of connections between the University of Chester (higher education), professional dance/theatre agencies (Culture Warrington and The Pyramid) and community dance/arts projects (Warrington Wolves Foundation) enabled this project to happen. We had facilitated a cross-sector collaboration.

During this pre-production period, Loudon undertook informal interviews with key Warrington Wolves personnel in order to gain more insight and background information about the club for the script she wanted to write. We attended a Warrington Wolves rugby match on 28th April 2013 to see the League game live and meet key Wolves personnel about our project. It was a first-hand experience of the atmosphere at the ground, to see at close quarters the players' speed, dexterity and movement capacity, discover the rules of the game, appreciate spectator excitement and engagement and, as an invited guest with Loudon, the opportunity to meet ex-players and key staff at a hospitality lunch organised in their guest restaurant. The day left me with a rugby league-based "choreographic palette". The live game experience provided key imprints to use as starting points for movement development including players' physical and dynamic qualities, spatial patterning on the field, rules, process and progression of the game, passing the ball, audience reactions and stadium sounds during play, capturing the energy and emotion of the moment. Furthermore, the notion of collaborative working was an essential component of the game itself in order for the players to be able to execute the essential manoeuvres up and down the field. It involved a co-ordinated learned behaviour, an intuitive interplay of players in space and time. Ultimately the experience of being at the game had an impact on my ability to draw upon this memory informing various artistic ideas and structures during the creative, rehearsal process of the performance piece.

The students working together on this project were on different modules, from different disciplines and different year groups (or levels of study). The dance students were on the Level 4 module Dance Production (Year 1) and the drama students on the Level 5 Performance Practice (Year 2). There were some differences between the modules in terms of structure and delivery mode. For example, Performance Practice is shaped to give students a simulated professional performance experience, working to create and perform a piece of work over an intensive 6 - 8 weeks. Conversely, the Level 4 Dance Production module is longer, allowing the students to develop knowledge and understanding by engaging with several formative performance projects leading to a final summative assessed project, which in this case was the Primrose and Blue production. The learning outcomes on both modules shared the concept of working together as an ensemble as a key outcome as well as students utilising their own performance and production knowledge and skill in making new work. Where they differed was in the level of expectation. The Level 5 module required students to engage creatively and critically on independent research as part of the process of creating new performance work. The Level 4 module was reliant on students working creatively in a group and negotiating effectively with others. The nature of the modules, the level of student achievement/learning outcomes, different disciplines, and different year groups, might have seemed at first glance to be an obstacle but this was overridden in terms of the students' potential learning experience in creative collaboration.

Artistic creative collaboration

Rehearsals commenced at the end of April 2013 and the first weeks focussed on discipline-specific rehearsals, dancers working on movement material and drama students on acting sections with one longer rehearsal session per week with both groups together. The joint sessions gave students the opportunity to get to know each other, share material and begin to work together. In the discipline-specific rehearsals during this early creative period, the dancers worked on generating dance material based on script ideas and the drama students on developing song, dialogue and physical theatre material. We were working from the same "remit" but, as Loudon states, "when I showed you what we had done and you showed what you had done, it was actually really interesting to see what we had come up with" (J. Loudon, personal communication, February 14, 2014). At this stage in the

performance-making process, creative collaboration was more within John-Steiner's complementary pattern – the dancers "dancing" and the actors "acting" together. The disciplinary boundaries were still upheld.

Given that the physical movement potential excited the drama students and the dancers wanted to do more singing and acting, the discreetness of the disciplines started to erode. Loudon found that she would be working with dance students on dialogue and I was working on movement sections with drama students. As Loudon says, we "had embraced each other's discipline through the creative process reaching or arriving at another space together, a new interdisciplinary practice" (personal communication, February 14, 2014). Time allowed the development of trust through entering a space of mutual engagement as a crucial part of learning together in forming a community of practice (Wenger, 1998, p. 73). We were all moving into a more integrated pattern of creative collaboration (John-Steiner, 2000).

Of course the process leading to that point was not entirely straightforward. The Level 4 dance students were not as prompt in making or taking material on board as the Level 5 drama students but as time went on they became more "open to suggestion" from our experience. The last two weeks of rehearsals were spent developing, editing and refining the material for the show. The students still wanted to contribute and we were saying there is "no time for that" as we needed to polish what we had. The students had not recognised the urgency of completion – the public performance date – something that only comes with experience and that in itself is part of the learning. The project could have gone on longer but we, as directors, were anxious that a "congruous ensemble" could be attained.

The performance(s) at the Pyramid venue in Warrington included the student show itself but also a site-type promenade performance around the Pyramid building. This included performances by local community dance and drama groups from Warrington, taking the audience to foyers, landings, studios and rest areas facilitated by Leah Biddle the dance development worker. The desire to involve as many participants from the community was a shared objective in the planning of the overall project, flagging up organisational collaboration with Culture Warrington and Warrington Wolves Foundation.

Evaluation

Reflecting upon and evaluating the process reveals certain key points. Loudon believes that collaboration is always experimental, and explains that she starts with a picture in her head; even though she deals with text, this is what she imagines and sees (personal communication, February 14, 2014). This is unlike any of her previous experiences of working with an imposed narrative or musical structure. In this instance I was able to explore by trial and error, not structuring too quickly to see the potential of the material being presented. Also, it does take time to work on the movement or dance material before a more satisfying structure can be found. Loudon and I differed in that I wanted more time to develop and discover possibilities and Loudon wanted to see the final shape more quickly. Neither is right or wrong; they are just different. The acceptance of difference through commonality (Laermans, 2012) or compromise (Melrose, 2016) was necessary. As individual directors we had to reconcile our own signature practices. For both of us it was about accepting different approaches and ways of working and the desire to embrace each other's practice as a productive, necessary way forward for the collaboration. According to Loudon, the collaborative process is not easy; you "have to be prepared to make compromises" (personal communication, February 14, 2014).

The desire to see and learn about another artistic practice, or way of doing something, can change or alter one's own vision of what something should or could be. Furthermore, the notion of acceptance was not just about differences in each other's practice and finding a new collaborative practice together, it was due to the finite amount of time we had to do the project. We felt that we had only started our collaborative venture and after six weeks we had to perform this new work. We both maintain that creative collaboration is challenging when it takes place in a short time frame "if you want the best out of people and also if you want to see the process through new eyes" (J. Loudon, personal communication, February 14, 2014). We both agreed that if there had not been the additional pressure of the external venue, the other partners, the expectations of Warrington Wolves and the University, the creative process might have been enhanced. Conversely, many of the virtues of the project – the very possibility of the project – hinged on those external collaborations or forces.

Culture Warrington at The Pyramid were very supportive of what we wanted to achieve considering over the two nights we had an art exhibition, a film, ten different

community art events and *Primrose and Blue*. Loudon and I felt it was a very rich, shared, cultural evening and that it was also enriching for our students, giving them an opportunity to perform to a wider audience in a community context. There is a demonstration here of collaborative interplay between higher education, the professional arts and the community. The project did achieve its aim to create a collaborative performance project.

Primrose and Blue achieved its aim of organisational collaboration building agency partnerships to facilitate artistic collaboration "a network of interconnected approaches and efforts" (Schneider, 2006, p. 2). The desire for two members of the University of Chester staff to collaborate with students in fulfilling a desire from: a) the Head of department who was encouraging more collaborative practice across the programme areas to also develop more partnerships with external organisations in the region and b) the University of Chester support of Warrington Wolves Rugby Club. The artistic creative collaboration was key to realising these. The performance making involved joint enterprise, mutual engagement and shared repertoire, learning together as a community of practice (Wenger, 1998). The two groups had become one, entering a new space as a unified interdisciplinary ensemble and establishing the necessary collaborative connections between community, education and professional practices. Shared creative endeavour was established between artist-educators and participant-performers and an overarching shared goal between University of Chester, Culture Warrington/The Pyramid and Warrington Wolves Foundation was achieved.

Summary

University of Chester places collaborative working at the heart of its vision and strategic objectives, evidenced in the 2015 corporate plan *Vision 2020: All Together Better*. Organisational collaboration forms the strategy in which the University of Chester seeks to achieve its goals (University of Chester, 2015, pp. 5 – 10). Working together from the University's organisation strategy is encouraged at department level. The dance staff's practice and research is located across the dance sectors and other domains, which is important to the overall design and content of the degree and part of national dance strategy to increase shared working with higher education and for higher education dance to prepare graduates for a diverse workplace.

The BA (Hons) Dance programme presents collaborative working in creating, performing and appreciating dance and clearly drawing knowledge and practices from professional dance, community dance and higher education. The network of connections between the three are evidenced in teaching and learning within modules, the dance lecturing staff's practice and research, the enhancement opportunities and work-related and professional development for students, particularly in partnership with Cheshire Dance, other visiting dance artists and creative collaboration such as the *Primrose and Blue* project. Furthermore, *Primrose and Blue* illustrates both a shared artistic practice between the university staff and students and essential organisational collaboration between University of Chester and the external partner agencies (Culture Warrington/Pyramid and Warrington Wolves Foundation), thus illustrating collaborative connections between higher education, community and professional practices.

The case study evidences that dance at the University of Chester is reliant on a network of connections to fulfil delivery and development of the higher education dance curriculum, important professional enhancement and for the community groups and dance/arts agencies to mutually benefit from the resources that the University of Chester's dance programme affords them.

Edinburgh College

Preamble (2016)

In October 2012 - Edinburgh's Telford College merged with both Jewel and Esk College and Stevenson College to become Edinburgh College, the largest further education establishment in Scotland. There are around 29,427 students of whom 34% are on full-time programmes of study. Just over 18% of these students are on higher education courses (Edinburgh College, 2013b, p. 12).

Edinburgh College's *Strategic Plan 2013 – 2018: Working together with students and staff to deliver a prosperous economy* outlines the College's partnership with Midlothian, East Lothian and City of Edinburgh Councils to align its strategic plan with their respective economic strategies (2013b, p. 13). Edinburgh College works "in partnership with the local councils, public and private sector organisations [which] will ensure that the College contributes to the economic development of the region" (p. 13). The following Edinburgh

College case study will address: a) organisational collaboration through partnership building and b) artistic collaboration within and around dance programmes at the College. Firstly, some background concerning EC and the dance programme.

Background

Edinburgh College was originally established in 1968 at Crewe Toll in Edinburgh as Edinburgh's Telford College, a further education institution named after Thomas Telford the acclaimed Scottish civil engineer. Development of new courses and programmes over the years had meant that the college had outgrown its then North and South Campuses and new premises had to be sought. The college opened new purpose-built buildings at Granton, north Edinburgh in 2006, which preceded the 2012 Edinburgh College merger. Dance at the college was recently 'situated' within the newly formed performing arts department (comprising dance and drama) now known as Performing Arts Studio Scotland. This has coincided with the opening of the Performing Arts Studio Scotland theatre in February 2011, a venue for student work where the dance programme hold their annual *Breaking Boundaries* and *Cross Currents* dance performances presenting work from all their programmes of activity. Guest professional artists regularly use the venue to choreograph work for and with students. For example Alan Greig, whose collaborative practice was discussed earlier in the chapter, has been working with Edinburgh College since 1993.

Progression from two HNC/HND[64] dance courses – Dance Artists and Professional Stage Dance - first commenced in 1999 when the then Programme Leader, Alex Craig (who had been a professional dancer) secured arrangements with several higher education institutions in England including Liverpool John Moores University and LIPA. Students could audition to progress for a Dance or Performing Arts (Dance) degree programme at Level 5. Although the progression arrangement was in place from 1999 to 2002 Craig could see a growing need to develop some kind of higher education dance facility in Scotland. This came at the time when the Scottish Arts Council's *Moving forward: Dance strategy: 2002-2007* outlined an aim to "work with existing vocational training providers to ascertain development needs and undertake advocacy accordingly" (Scottish Arts Council, 2012, p. 17).

[64] HNC qualification is Higher National Certificate and HND qualification is Higher National Diploma

At around the same time Paul Jackson (ex-Head of Performing Arts at Northumbria University) had designed two dance degrees; a three-year BA (Hons) Choreography and - significantly - a BA (Hons) Dance completion award originally validated in 1998. The latter programme was developed in partnership with Janet Archer (then Artistic Director of) Dance City, the regional branch of the National Dance Agency for North East England, and facilitated a progression route into higher education for dance students on HND courses across the North East of England but in particular from Newcastle College. Although the completion award initially ran in Newcastle, Edinburgh College managed to secure the Northumbria University's BA (Hons) Dance completion degree award to be taught by Edinburgh College's own staff in Edinburgh from 2002/2003 (Beneficially, Edinburgh College's student numbers were awarded by the Scottish Funding Council therefore not impinging on Northumbria's own HEFCE dance student numbers). Indeed, other than the dance components of teacher training programmes in physical education, this provided the first opportunity to study and train in dance at degree level in Scotland. Securing this one-year completion degree award at Edinburgh College was a major step forward in opening access to higher education dance. The Edinburgh Dance Strategy (2005, p. 9) endorsed Edinburgh College's dance training programme as being "strong" and "playing a national role".

In 2006, the Scottish School of Contemporary Dance a department of Dundee College (now called Dundee and Angus College) became the second Scottish further education college to take Northumbria University's completion award. Independently, in 2009, the Royal Conservatoire of Scotland introduced a new BA (Hons) Modern Ballet degree in collaboration with the Scottish Ballet initially to provide a feeder pathway from their ballet school at Knightswood in Glasgow, and for company dancers. Meanwhile in 2014, Ballet West in Argyle also started to offer the Northumbria University BA (Hons) Dance completion award.

The following section provides an illustration of collaborative connections from an organisational and artistic perspective across community, education and professional dance in Edinburgh College's HNC/HND and BA (Hons) Dance one-year completion award.

HNC/HND Dance Artists (2014)

The HNC/HND Dance Artists award offered at Edinburgh College is a Scottish Qualifications Authority (SQA) award. One can equate HNC to Level 4 (undergraduate), HND to Level 5, leading to the BA (Hons) Completion award year to Level 6 - the final year of undergraduate study. The students on the HNC/HND have the opportunity to work with professional choreographers, educationalists and community practitioners working with a range of client groups of different ages and abilities, giving students "hands-on" experience[65]. The following modules have been selected from the HNC/HND Dance Artists programme to illustrate collaborative working within the module content and the collaborative connections made between community practices, education and professional dance practices. The HNC and HND include general aims to develop candidates' skills as dancers and performers, as choreographers and as facilitators/teachers[66] illustrating that both staff teaching and student learning are intended to span professional dance, education and community contexts.

Looking at the HNC/HND Dance Artists at Edinburgh College, the two-year course gives students the opportunity "to learn what makes up the role of the dance artist with a focus on performing, teaching and creating dance projects"[67]. The course provides study in three dance techniques; ballet, contemporary and jazz; as well as body conditioning, choreography, performance practices, contextual studies, teaching skills, work experience and a range of complimentary professional studies such as sound editing, technical production skills, freelance work, working in creative industries and business skills. The course evidences the development of skills and knowledge across fields and sectors, making the students more versatile and adaptable (Clarke, 2003), and therefore, more career resilient (Burns, 2007, p. 6).

The unit (module), Dance: An Introduction to Performance and Production requires students as 'Outcome 1' "to co-operate with others in a tutor choreographed performance" whereby students have to work effectively as part of the group and "contribute to the

[65] Outline of HND Dance Artists programme at EC. Retrieved on May 23, 2016 from http://www.edinburghcollege.ac.uk/courses/Performing-Arts/Dance%20Artists%20HND/CR1DARTB16

[66] Scottish Qualifications Authority (SQA) information concerning HNC/HND Dance Artists. Retrieved on September 24, 2015 from SQA Arrangements for HNC Dance Artists G8MA 15: HND Dance Artists G8MC 16, Version 03 December 2014. https://www.sqa.org.uk/sqa/32173.html

rehearsal process, demonstrating effective development of positive working relationships with choreographer, performers and production team". The unit, Dance: Advanced Performance and Production has almost the same 'Outcome 1' but includes the following in 'Outcome 2' "during the rehearsal period you will have the chance to develop your performance skills and work collaboratively with the choreographer". The emphasis here is on students developing their dance performance skills and equally being able to work together as an ensemble (Zarilli, 2013, Britton, 2013, Collins, 2013). The dance work for these two units is performed to a public audience in the studio theatre at Edinburgh College. (The college previously hired alternative venues such as Kings Theatre or Festival Theatre.)

The unit, Dance Teaching Skills, provides students with the opportunity to plan, prepare and teach a class with a client group. Students have the opportunity to observe and shadow different ages and stages at various schools and community groups before preparing their own class to take out of the college. Organisational collaboration between Edinburgh College and various dance providers in the community, cross-sector collaboration (Bryson, Crosby, & Stone, 2006), is a requisite of the learning on this unit.

The Dance Artists Graded Unit 2 requires students to be able to choreograph a piece of dance of at least six minutes duration for presentation to an audience. The HND Graded Unit Specification "Purpose" (or one of the aims) is that the candidate will achieve "co-operative team working skills" and candidates will be asked "to cooperate with other choreographers to negotiate the performance running order" for all the pieces being shown for assessment. The candidate has to have an action plan including "negotiation with dancers - selection of movement suitable, rehearsal etiquette" and a log of process including "working relationships with dancers". There is a requirement to evidence collaboration between the choreographer and his/her dancers, and to be able to apply professional dance practices from other units on the course. Furthermore, the Work Experience unit, allows students to develop understanding and practice in the work place setting by organising and negotiating their role. 'Outcome 2' "how to collaborate with others to support good working relationships" is a formal learning and assessment strategy. Finally, the Dance: Contextual Studies unit follows on from the unit, Dance History: An Introduction. This contextual module gives students the opportunity to analyse dance from an aesthetic, cultural and critical perspective developing scholarly inquiry, critical insight and academic writing.

By the time that students have completed their HND qualification they are ready to move on. As stated by Edinburgh College: "the course will ensure you are well-prepared for degree-level studies in dance"[68]. The HNC/HND: Dance Artists Arrangements Document, 2014, 5.3 states, that onward destinations include "entry onto BA (Hons) completion award at Edinburgh College and other degree courses in England". The opportunity to take dance beyond HND level in Scotland was part of the Scottish Arts Council's *Moving forward: Dance strategy 2002-2007* and in The *Review of Dance in Scotland* 2012 there had been an increase in the number of undergraduate dance courses offered in Scotland. A total of four BA degrees are now offered in Scotland – three BA (Hons) Dance completion awards and one BA (Hons) Modern Ballet.

BA (Hons) Dance Completion Award (2011 – 2014)

The course centres on developing dance practice within educational learning, artistic and creative development and social responsibility (PS[69]: 11) It aims to develop students' skills and knowledge in dance performance, choreography, facilitation, reflective practice, critical inquiry and contextual appreciation. In terms of transferable skills, communication and team working are both cited, along with collaborative working in creating and performing dance. The development of "independent thinking, creative risk-taking, and freedom of artistic expression" is perhaps in healthy tension with "a prevailing ethos of professional, social and ethical responsibility within the learning environment and in the students" (PS: 11). The programme follows the *National Benchmark Statement for Dance, Drama and Music* as with University of Chester.

There is clearly an effort at integration of theoretical and practical application whereby students are given the opportunity to develop their own dance practice within a broader dance perspective, preparing them both academically and artistically to meet the demands of professional practice across the employment spectrum including performing, choreographing, teaching and facilitating.

[68] Information concerning the HND Dance Artists. Retrieved from http://www.edinburghcollege.ac.uk/courses/Performing-Arts/Dance%20Artists%20HND/CR1DARTB16

[69] PS is the Programme Specification that was presented to me by Edinburgh College. Also, retrieved from https://www.northumbria.ac.uk/programmespecs/progspecs/999297.doc

The structure of the course sits within the University's two-semester, modular framework for the one-year full time award. On this course, there is a notional 200 hours of study time for 20 credit modules, and 400 hours for 40 credit modules. There are 5 modules giving a total of 120 credits for the award:

Dance Company	40 credit year-long
Technique: Dance Company Class	20 credit year-long
Representation and Performance	20 credit year-long
21st Century Choreography	20 credit semester one
Independent Dance Project	20 credit semester two

All five modules are compulsory as there are no optional modules. The structure is clear and the documentation highlights a programme of study that spans areas of general dance practice: studio-based work, choreography, production and performance, contextual and critical studies and a practice-led research project. The Independent Dance Project module gives students the opportunity to develop and expand their knowledge of a specific area of practice and learn more about dance in education, community dance, dance film and/or other contexts. The Representation and Performance module provides an opportunity for students to engage with case studies, concepts and issues such as, for example, authorship and ownership. One of the tutors, Ethelinda Lashley-Johnstone, course leader indicates that collaborative practice is never far beneath the surface: "students begin to be collaborative…they are already used to working with each other…they are working on their creative ideas. They are actually collaborating with each other" (E. Lashley-Johnstone, personal communication, February 24, 2011).

In the Dance Company module, professional choreographers channel this experience to direct, guide and mentor students in creating and devising a performance programme to take out of Edinburgh College on tour. In the module aims "students [are] to work closely with others towards a common goal: a performance tour of new dance work and related workshops" wherein students will "work closely with others, problem solving" and furthering "negotiation skills".

The BA (Hons) Taking Flight Dance Company establishes collaborative connections between areas of study on the course and between community, education and professional dance practices. By taking the students as a company out of the College into the community on tour, collaborative working is key to making the project work. Taking Flight Dance

Company[70] draws together work from various modules; Dance Company, Dance Company Class, 21st Century Choreography as well as understanding gained on Representation and Performance and The Independent Project. Furthermore, the students have to learn to work as a community of practice (Wenger, 1998) and strive to become an embodied ensemble in performance, a "congruous whole" (Zarilli, 2013). In 2014 the company went into schools in Edinburgh including Balerno Community High, Leith Academy, Knox Academy and an after-school dance academy at Denny High. Touring included a trip to Glasgow and sharing dance practices with Coatbridge College and Reid Kerr College HND dance programmes as well as shared community performances at the Kings Theatre. The work that the students do within the Taking Flight Dance Company increases their understanding of professional practice, working as an effective ensemble, and what it is like to be a dance artist from performing to teaching and managing themselves on tour. One of the guest professional choreographers was Lisi Perry (one of the other case studies) who has worked with Ethelinda Lashley-Johnstone and Winifred Jamieson (Curriculum Manager) when they were all performers in Dundee Rep. Dance Company (Scottish Dance Theatre) in the late 1980s. Therefore, one can see the development of artist-educators in being able to shift and work across sectors (Clarke, 2003; Burns 2007; Burns & Harrison, 2009). This cross-sector working is vital for curriculum development. Furthermore, the dance staff make opportunities for working collaboratively as hybrid artist-academics (Doughty & Fitzpatrick, 2016). Chris Kidd dance lecturer at Edinburgh College states:

> The collaboration with Eth was very interesting for me. We had obviously worked together as artists in the same sphere of educational disciplines but this time I was working as a photographer and using dance for still image. Ethelinda had to create interesting moves or shapes in the body that were static. We worked very well together… because we have worked together before artistically it was a less difficult transition. (C. Kidd, personal communication, February 24, 2011)

Kidd and Lashley-Johnstone worked with dance students at Edinburgh College on the project, recording highly dynamic shots in non-theatrical spaces, layering and patterning

[70] Information on Edinburgh College's Taking Flight Dance Company. Retrieved on September 21, 2016 from https://www.facebook.com/takingflight14/

these into a "moving" projected collage, presented on several screens around the foyer of The Space (performing arts centre at Dundee and Angus College).

Kidd (2011) then spoke about another collaboration, which he termed a "cross-disciplinary collaboration", whereby each discipline contributed to a developing piece. This time he worked with a member of the drama staff from Edinburgh College. Kidd felt that creating this acting and dance work *16 Stories* for the opening of the Performing Arts Studio Scotland gave an opportunity for the two disciplines to work together. Up until 2010, dance and drama were in different departments, "going into this we needed to find common ground for us as artists as we work very differently" (C. Kidd, personal communication, February 24, 2011). They differed in terms of temperament and ways of working. Kidd found as the project progressed he became the mediator (as he was more "relaxed") and this enabled the acting tutor to be the leader. The tension of performance-making had to involve compromise (Melrose, 2016) and the process of co-labouring (Colin, 2016; Laermans, 2012; Murray, 2016) (especially as the material was totally devised) allows, according to Kidd (2011), for the collaborative process to evolve between staff and students finding "common ground" (Laermans, 2012) and the project is more likely to be successful.

Thus far, practices from professional dance/theatre world, community dance and education are intrinsic to the HND Dance Artists and the BA (Hons) Dance one-year completion award. This summary identifies areas in which education is interwoven with community and/or professional practice, thus forming Edinburgh College's network of artistic/creative and organisational collaborative connections, epitomising the HEFCE's aims.

Collaborative connections with Dance Base (2001 – 2014)

Organisational collaboration

Space for dance programmes at Edinburgh College became an issue in 2001 with the launch of the BA (Hons) Dance. Edinburgh College sought additional dance studio facilities at Dance Base and an agreement was reached in 2002 (sustaining until 2006) whereby Edinburgh College rented studio space from them. Dance Base received a steady income of around £30,000 a year and the college gained professional dance facilities and resources, which despite the difficulties of split site timetabling, enhanced provision. Winifred Jamieson (ex-curriculum manager for performing arts at the college) states that being at Dance Base

was “brilliant’ regardless of the logistics issues (W. Jamieson, personal communication, February 8, 2014,). In interview, both Jamieson and Lashley-Johnstone comment on the benefits of regular contact with guest artists and additional opportunities for working with and seeing new professional work. The Dance Base *Freeday Preview* where dance artists in residence would share their work in progress with the public provides a clear and systematic example. Although Edinburgh College have since acquired their own studio, students are [still] timetabled to be at Dance Base every Friday afternoon or when there is a sharing and this is part of their training to go and see work and speak with artists. I observed at Dance Base that there is also opportunity for students to take classes at Dance Base with guest dance artists. Interestingly, there are a couple of graduates from the Edinburgh College who teach at Dance Base (such as Ashley Jack, who is cited in the Dance Base case study, has her own company Jackin’ the Box and choreographs work for the Taking Flight Dance Company).

Artistic collaboration

Prior to the development of the studio theatre at Edinburgh College, they used a shared community venue St. Stephan’s Arts centre in Edinburgh, to showcase student work. The Springboard Choreographic Platform[71] an Edinburgh College and Dance Base initiative on 7th April 2011, presented work from professional dance artists including Black Swan Dance Theatre, Jackin’ the Box and Vito Dance Theatre. Vito Dance Theatre then featured two Edinburgh College graduates - Susan Vance and Gillian Smith; Black Swan Dance Theatre’s Emma Jayne Park was also a graduate and this illustrates interaction between Edinburgh College and the professional dance scene in Edinburgh. This was formalised by Edinburgh College having asked Morag Deyes [Artistic Director for Dance Base] to come and oversee and judge the platform (E. Lashley-Johnstone, personal communication, February 24, 2011). Dance Base has provided support to a range of up and coming dance artists, many of them from Edinburgh College’s dance programmes. The volume of student work from the college ensures the platform sustains and thereby benefits other emerging talent. Conversely, there can be no doubt that this reflects well on Edinburgh College. There is a clear integration of the educational and professional dance “scenes” in this regard.

[71] Information on the Springboard Choreographic Platform. Retrieved on September 21, 2016 from https://www.facebook.com/events/1066098216752936/

While Edinburgh College continues to work collaboratively with Dance Base, Lashley-Johnstone (2011) believes the relationship is still productive but not as 'close' as when Edinburgh College used the Dance Base studios. The organisational collaboration that occurred when Edinburgh College hired studio space at Dance Base had so many benefits including simply being in a professional dance environment. Many artists were "on tap" so to speak and if they were rehearsing like Michael Popper whom I saw with Edinburgh College staff and students. This facility offered an invaluable student enhancement.

The following project considers collaboration between Edinburgh College and Dance Base, to facilitate The Lighthouse Dance project, which benefitted both organisations and the broader community as inclusive practice while providing BA (Hons) Dance students with community dance experience as part of their learning.

The Lighthouse Dance Project (2006 - 2012)

Background

The project was born out of a range of courses at Edinburgh College called Pathways, a partnership scheme formed in 1999 between City of Edinburgh Council's Health and Social Care and Edinburgh College (Edinburgh College, 2013a, p. 17). The aim of Pathways was to provide learning in a further education environment or "mainstream" context for young people and adults with learning disabilities "to study at a level appropriate to their needs, abilities and learning styles and support them to progress through college towards positive destinations outwith college including meaningful employment" (2013a, p. 17).

Organisational collaboration: agency partnerships

In 2003 the Scottish Government outlined a way forward for developing more access for people with additional support needs. The document was a consultation paper outlining current practices, policies and best practice towards collaborative working between the education establishments, social services, Careers Scotland and voluntary organisations. It suggested that "this guidance is intended for those involved in the decision making process in relation to how students with additional needs, whether they are young people or adults, are supported in further education colleges and those responsible for day to day management of that support" (Scottish Executive, 2003. p. 2).

Edinburgh College employed a Pathways courses coordinator who had previously worked with Edinburgh Council's Social Work department to develop a suitable curriculum for adults with learning disabilities (2003, p. 23). This developed alongside another post and additional support from ENABLE Scotland, a charity set up by its members to support children and adults with learning disabilities, to help with job opportunities, advice, placements and support into employment. The Edinburgh College Dance programme response to the broader Pathways initiative led to Winifred Jamieson bringing Pamela Day of Dance Base into Edinburgh College to teach in 2006, as working with dance and disability was Day's specialism. Day had been an early graduate of the dance completion degree award who had previous experience of the Pathways project who according to Winifred Jamieson (personal communication, February 8. 2014) wished to have a group that could work as a small dance company. Day came up with a collaborative model whereby those following the programme would be registered with Edinburgh College on Pathways while attending classes at Dance Base. The following promotional material is self-explanatory:

Lighthouse Dance Project

Telford College in partnership with Dance Base

Edinburgh's Telford College in partnership with Dance Base present the Lighthouse Dance Project.

The project is for individuals with additional support needs who show a special talent and understanding of dance.

Classes will focus on dance technique, performance skills, creative movement and partner and group work. Participants also have the opportunity to gain SQA units in Dance as well as perform at a variety of shows throughout the year.

Ideally participants will have a variety of dance experience and be reasonably confident in a dance studio without a carer present.

There are limited places on the course, so if you are interested please contact Edinburgh's Telford College on 0131 559 4000 for audition details or visit www.ed-coll.ac.uk for an application form.

Autumn Term will be 15 September until 6 December (12 weeks).

Classes will be held at Dance Base on:
Monday's 9:30-10:30 Studio 1
Friday's 9:15-10:15 Studio 3

Figure 2: Lighthouse Dance Project class schedule 2009

Day in a personal communication (August 27, 2014) states that "when we were supported by Dance Base and Telford [Edinburgh College] we did two hours per week at Dance Base. My numbers have always been fairly small and have fluctuated quite a lot with the group". Day had eight dancers for the first two years of the project [2006-2009] with "a total of fifteen dancers who have been on the programme at one point or another over the five years" (August 27, 2014). Four dancers have remained since inception. Day wanted to work with the group as an integrated performance company to develop their performance abilities. The group also took SQA National Award units in dance giving them certification as well as performance experience.

As outlined in the copy of the Dance Base class brochure, The Lighthouse sessions were two shorter sessions rather than one longer slot. From discussion with dance staff at Edinburgh College, the majority of the dance degree students came to help and take part in the workshops. The sessions were scheduled near the beginning of the day following on from Day's Pilates Early Bird class from 8am to 9am. This also meant that Edinburgh College students could come to Dance Base and participate before going on to Granton College site for the rest of their dance sessions on that particular day.

The one-hour sessions included dance technique, performance skills, creative movement, partner and group work. Day followed a condensed dance company pattern (company technique class preparing the mind and body, creating or rehearsing, small group rehearsals) that enabled the dancers to continue to build dance skill through technical warm-up exercises to then take them safely and with bodily awareness into various creative tasks as part of an explorative choreographic experience.

Artistic collaboration

The Lighthouse dancers had been given the opportunity to work in a professional dance environment, Dance Base, and the more able participants were capable of doing this themselves without additional support from carers. Indeed, there was a stipulation that the participant-dancers had to be able to attend these sessions without a carer present. As the dance staff at Edinburgh College maintain, an ability to develop the confidence to manage themselves independently was important. At the same time Edinburgh College students were given the opportunity to join the group to gain experience teaching, creating dance work and performing with the group over a period of time. Lashley-Johnstone states that, "my students go and do teaching practice, especially for the Dance Company module, where they have to teach a workshop and two of the dancers decided to work with learning difficulties" (personal communication, February 24, 2011). The joint enterprise, mutual engagement and shared repertoire (Wenger, 1998) developed as a community of practice.

This shared endeavour between the Lighthouse group and the college students extended beyond the studio environment. Not only did the Lighthouse dancers enjoy the professional location at Dance Base, they also had the opportunity to perform at major theatres such as the Kings or the larger Festival Theatre as part of Edinburgh College's end of year shows. This has provided the Lighthouse dancers with real-world professional performance. This example of cross-sector collaboration had been encouraged by Creative Scotland in the *Review of Dance in Scotland* (2012), developing "holistic approaches" and "inclusivity".

In 2009, Musically Active Dudes - a group with learning and physical disabilities - secured a Lotto Awards for All award for £9,675 and received further awards from Peoples Postcode Trust and the Bank of Scotland. Musically Active Dudes professional musician

Marc Pilley, worked in collaboration with Day and the Lighthouse Dancers in 2009, providing a "safe, supportive and fun environment for disabled people to explore their creative side" (Hall, November 5, 2009, para. 3).

Day offers a further example of collaboration between The Lighthouse dance project, Dance Base and Edinburgh College: "In Feb 2011 we were awarded a one-week residency at Dance Base. I invited Telford College to send a few students to participate in the programme and I also invited a few ex-Telford pupils that had worked with us before" (personal communication, August 27, 2014). Two current students and two graduates came to join the project and, as she said herself, "collaborate" with the Lighthouse dancers and Day. They had a sharing on the final day and "were very encouraged at the number of people who came along including some of the ex-Telford students whom we had danced with in the past" (August 27). During the residency the group created four new dance works centred upon faith and spiritual belief. Day states (2014) that a church minister who came along to the showing also invited the group to perform the work at his church and this gave the group the opportunity to then re-work the pieces just for the Lighthouse dancers.

The interplay between Edinburgh College, Dance Base and The Lighthouse Dance Group clearly exemplified organisational collaboration through agency partnerships in an effort to 'join up the dots' in terms of developing more integrated dance for the City of Edinburgh. Furthermore, in the Dance Company module on the completion award at Edinburgh College, outlined earlier, students have opportunity to work with different groups such as The Lighthouse Dance Group. Also during the period 2008 – 2010, Dance Base ran open Integrated Creative Movement sessions with Day focused on creative exploration for less experienced participants, enabling the Lighthouse Dance project development as a performance group.

Kidd (lecturer at Edinburgh College) had mentioned in 2011 that the Department's Pathways courses were not to continue. Jamieson 2014 elaborates that they received "a strategic directive from management … that the Pathways courses were no longer running … we call it "sum [sic] student measurement" …and we [the dance programme] had to cut "sum", so they cut Pathways" (W. Jamieson, personal communication, February 8, 2014). Fortunately the Lighthouse Dance project has continued in another community context and now rehearses at the Calton Centre for one hour a week 2-3pm on a Thursday. The group did

manage to be in receipt of private funding from Bailie Gifford, an investment management company, which managed to pay for studio rental.

The Lighthouse Dance project achieved its aim through agency partnerships - organisational collaboration in establishing valuable independence for the group as well as artistic dance development and a community dance experience for Edinburgh College students. The Lighthouse dancers and Edinburgh College students went from John-Steiner's (2000) complementary pattern of collaboration to a more integrated approach. Furthermore, the original Pathways programme was a policy-driven partnership: "The College [Edinburgh College] and Edinburgh Council's Social Work Department have worked together for over four years to develop an appropriate curriculum for adults with learning disabilities" (Scottish Executive, 2003, p. 23). Since that time, collaboration between Edinburgh College and Dance Base enabled the formation of The Lighthouse Dance Project, now a fully functioning independent group, learning together as a community of practice (Wenger, 1998).

Summary

As presented in this case study, organisational collaborations have been established between Edinburgh College and local authorities in shaping the college's strategic plan. "Collaboration partners build trust by sharing information and knowledge and demonstrating competency, good intentions, and follow through" (Crosby & Bryson, 2010, p. 223). This cross-sector collaboration was evidenced in the establishment of the Pathways programme. Within the education sector, Edinburgh College's dance staff have worked collaboratively with Northumbria University for some time, to facilitate the completion degree to be delivered at Edinburgh College as a progression route from existing HND provision. The HND Dance Artists (Levels 4 and 5) and BA (Hons) Dance (Level 6) have established collaborative connections between professional dance artists, community practitioners, agencies, cultural organisations and schools. Furthermore, facilitating collaborative connections with schools, other education providers, community organisations and dance agencies is necessary to fulfil the requirements of the curriculum. It provides work-based learning and student enhancement opportunities such as work with guest artists of the calibre of Alan Greig and Lisi Perry and impacts on the very feasibility of Taking Flight Dance

Company. Edinburgh College students have gained valuable community dance practice in creative collaboration with the Lighthouse dancers. Both Day and Jamieson wanted to instigate the collaboration between Edinburgh College and Dance Base in the first two years to increase inclusion and the holistic approach to dance development with quality dance teaching and experience "especially those working with groups with special needs" (Edinburgh Dance Strategy, 2005, September 26, p. 13).

Dance staff work collaboratively with other staff and students on creative and artistic projects such as Springboard and Kidd and Johnson's acting and dance piece, a cross-disciplinary collaboration with students from across the two subject areas on *16 Stories* for the opening of the new studio theatre. Kidd found it easier to compromise (Melrose, 2016) and the project illustrated a complementary pattern of collaboration (John-Steiner, 2000) in eventually finding group flow (Sawyer, 2003, 2007).

Although there is no longer a necessity for Edinburgh College to hire studio space at Dance Base, there is still evidence of Edinburgh College and Dance Base working together towards common goals (Mattessich, Murray-Close and Monsey, 2001). The desire to work in and with Dance Base continues with students and graduates being given opportunities to teach at Dance Base, to facilitate the Springboard choreographic platform and for students to attend professional work sharing sessions with dancers and choreographers. The Lighthouse Dance Project, in particular, illustrates that collaborative connections between community, education and professional dance sectors were established. Dance staff at Edinburgh College and Dance Base had a desire to collaborate to develop a structure that would give dancers with additional needs the experience of working as a "company". Also, the Lighthouse Dance project was a stepping stone from a solely educational environment into a professional dance environment promoting community dance practice; one that could lead to more integrated dance activity and "helping more disabled students into employment" (Scottish Executive, 2003, p. 23) which was the core rationale of the original Pathways partnership scheme. There has been a significant move to locate and run the programme outside of the discrete further education environment.

There is evidence of cross-sector collaboration, a network of connections between professional dance, educational provision and community dance practices in the Edinburgh College curriculum and through a wide range of student enhancement opportunities.

Furthermore, Edinburgh College and Dance Base have a good interface in being able to mutually support each other in the development of emerging professional dance artists, education practices and community dance opportunities in Edinburgh and the region.

DANCING COMMUNITIES IN ENGLAND AND SCOTLAND: CHESHIRE DANCE AND DANCE BASE

The work of the dance agencies is central to the thesis as these are the bodies who most directly manifest those policy directives that are moving us from cultures of dance to a dance ecology. Not only do they broker the negotiation of collaboration but also the allocation of funding that is most directly concerned with the interface of performance, community and education in the broadest sense of those words. The two selected dance agencies have grown respectively from a dance animateur (England) and a dance artist in residence (Scotland) scheme to provide dance development in a range of ways in response to funding requisites, national dance policy and particular dance needs in terms of where they are situated and positioned in the UK, each working as a localised dance ecosystem "which works through mutual cooperation" (Arts Council England, 2010a, p. 13) a strategic aspiration of the dance agency report *Joining up the Dots* in 2010. Cheshire Dance, a sub-regional dance agency has a much more "hands-on" approach in its structure and agency. Dance Base is a national strategic organisation for Scotland, which has a much wider remit as well as its local function. Although collaborative working is evidenced, Dance Base facilitates and enables dance work for others in developing dance both regionally and nationally.

Cheshire Dance

Preamble (2016)

The North West region of England is served by a series of sub-regional agencies. These are Cheshire Dance, Dance Cumbria and Dare Dance (Borough of Barrow-in-Furness), Dance Manchester, Ludus Dance and Merseyside Dance Initiative as well as The Lowry Youth Dance Partnership. These agencies work together to "provide and champion

high quality dance in all its forms"[72]. Nick Jones highlights Cheshire Dance emphasis on collaboration:

> Cheshire Dance is the development agency for dance in the County and beyond. It supports artists, educators and communities of interest by encouraging, fostering and resourcing their activities and by creating links between them. Cheshire Dance is committed to increasing access to, and through the arts. (Jones, 2004, p. 16)

This case study addresses the network of connections through both organisational collaboration (cross-sector relationship-building and agency partnership) and creative artistic collaboration since both are prerequisite to the Cheshire Dance model of widening engagement and participation. Cheshire Dance state on their website:

> Cheshire Dance works in partnership with a range of statutory, non-statutory and umbrella organisations. Our work is often highlighted in regional and national publications on arts and health, participation, rural arts, arts and criminal justice and professional development. (Cheshire Dance: In Partnership, 2016)

The 'animateur' legacy and the formation of Cheshire Dance Workshop

"Cheshire Dance Workshop[73] is one of the oldest community dance organisations in the country, established in 1976 from a successful dancer-in-residence placement at Sutton Comprehensive School near Ellesmere Port" (Brinson, 1991, pp. 174-175). After this initial residency by Veronica Lewis, supported by the Calouste Gulbenkian Foundation's Artist in Schools scheme, the residency developed into "a scheme set up jointly by the Arts Council of Great Britain and the Tattenhall Education Centre" in Cheshire (Raishbrook, 2005 p. 3). Lewis's work in Cheshire enabled a range of choreographic projects in the community with artists from London Contemporary Dance Theatre, The Royal Ballet and Ballet Rambert (as it was known then) as well as a range of other small-scale dance companies from Britain and abroad (Brinson, 1991, p. 108). Clearly, collaborative connections evident across the dance sectors and between genres are united here in bringing professional dance to the people. This is a clear example of what Brinson (1991) outlined as democratisation of culture, an Arts

[72] Information concerning Cheshire Dance agency on North West Dance Partnership website. Retrieved from http://www.northwestdance.org.uk/About-Us/Regional

[73] The founding name of Cheshire Dance Workshop Ltd still appears in its yearly company report and accounts as the registered company with charitable status with a Board of Trustees that governs Cheshire Dance the organisation and its activities.

Council of Great Britain strategy of the "animateur culturelle" in the 1970s (see pp. 63 - 68). Deborah Barnard (ex-Director of Ludus Dance) states: "Cheshire Dance was one of the early pioneers of dance in community settings and their work is highly respected within the Northwest and at a national level" (Raishbrook, 2005, p. 4).

In 1980, Lewis took up a brief lectureship at Crewe and Alsager College (now MMU Cheshire) continuing her links with Cheshire schools, developing dance activities and working with companies on residency projects in the area. Lewis crossed the boundaries of schools, higher education and professional dance in a boundary spanning capacity in developing dance in Cheshire. Furthermore, it was during this time in 1982 that UK professional contemporary dance and higher education held their first joint conference (see p. 49) to try and find a mutually beneficial way forward for dance in education.

In 1983, Lewis left Crewe and Alsager College to focus her efforts on dance education development as Advisory Teacher for Dance and Director of Cheshire Dance Workshop. She worked from the bottom up so to speak. The roots of the organisation were thus firmly planted in widening participation within formal education and her continued connection with higher education that will be evidenced later in the case study. The Cheshire Dance Trust was formed in the same year to support the new Cheshire Dance Workshop with offices and a dance studio in the Winsford Library (Raishbrook, 2005, p. 3) and was subsequently established as a limited company with charitable status and Adam Holloway as Business Manager.

Lewis left the organisation in 1998 to take up the Directorship of The London Contemporary Dance School and was replaced by Claire Pring and then Juliet Fraser who held (Artistic) Directorships until 2003. When Fraser left in 2003 Holloway took over as Acting Artistic Director until Jacqueline McCormick's arrival in 2004 when a Co-Directorship was launched – McCormick as Dance Director and Holloway as Business Director[74]. By this time, Cheshire Dance had secured its position as a regularly funded client of Arts Council England North West (Jones, 2004, p. 17) and an Arts Council England National Portfolio Organisation when the new scheme came into being in 2014.

[74] Since completing this case study, Cheshire dance have commenced looking at a re-structure due to a decrease in funding. No funding has been promised from Cheshire East Council from April 2016 and there is a decrease in reserves and turn-over. Therefore, Cheshire Dance Board have reduced personnel from April 2016. Currently, Holloway is sole Director (Artistic and Business) and as of July 2016.

Collaboration: Organisational structure and managerial framework

As well as the Directorship, the organisation has a Creative Producer, who is also a regular visiting lecturer in dance at Manchester Metropolitan University's (MMU) Crewe Campus, an Administrator and two Dance Development Artists[75] funded by Cheshire West and Chester Council and Cheshire East Council[76]. (A Marketing Manager was appointed from 2011 – 2014 to oversee *The Moment When…* Cheshire Cultural Olympiad project – see below.) The current Cheshire West and Chester dance development artist is a regular visiting lecturer at University of Chester. Therefore the hybrid dance artist/academic (Bannerman, 2009; Doughty & Fitzpatrick, 2016) is evidenced here.

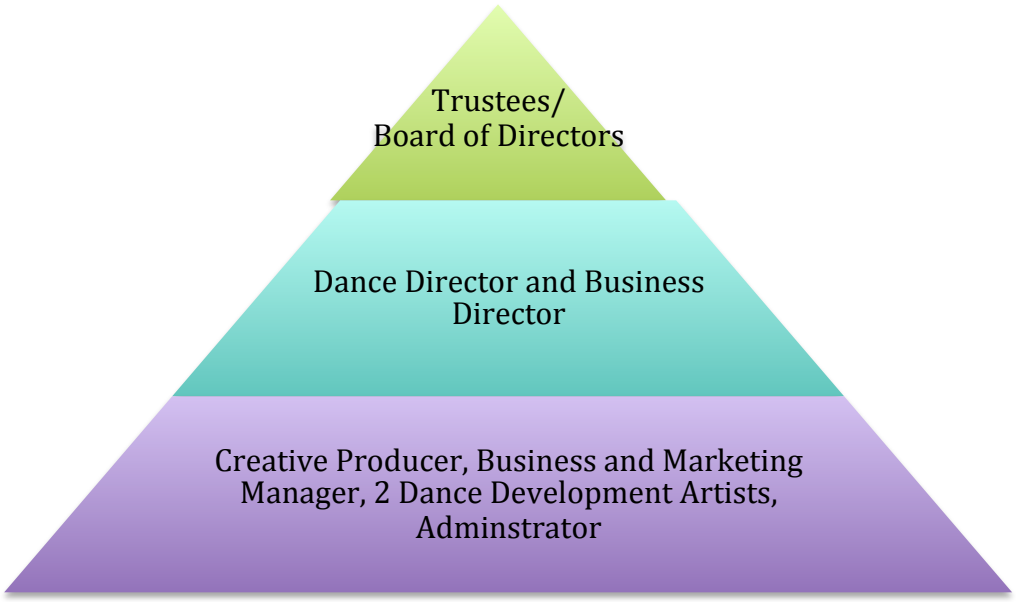

Figure 3: Cheshire Dance organisational suggestion A

My initial perception of the organisation structure above was refuted by Holloway when I presented it to him at our interview. Holloway replied: "… there is a sense of hierarchy in a triangle shape like that. … [I]f we first of all turn it upside down because we

[75] The Cheshire East Dance Development Post was dissolved at the end of March 2016 due to no funding being allocated by Cheshire East Council. Cheshire Dance will be applying for project grants to Cheshire East to continue to develop some dance programme in the east of the County.

[76] Although there are four unitary authorities in Cheshire, two of the boroughs - Halton and Warrington do not fund any of the posts as such and have their own schemes but do work in partnership with Cheshire Dance on a number of schemes such as the Schools Sports Partnership and Health projects. Worthy of note is that all four Boroughs **i**n Cheshire were involved in the case study project *The Moment When…* in 2012

don't like it and then flatten it to remove the sense of hierarchy …" (A. Holloway, personal communication, November 8, 2013), we end up with an image as presented below.

Figure 4: Cheshire Dance organisational suggestion B

This effort to construct a non-hierarchical structure pervades. Holloway (2013) maintains that decisions at Cheshire Dance are made collectively. There is "a very open and engaging discussion about it, at both Board level and Staff level" (A. Holloway, personal communication, November 8, 2013). From the Business Director's perspective, there is a desire to have an open culture with joint decision-making and shared ownership: collaboration between all staff is a collective and co-operative strategy. Cheshire Dance staff complement one another in terms of expertise and decision-making "resides in the group" (John-Steiner, Weber and Minnis 1998, p. 774) as presented in Chapter Three.

The collaborative engagement between the Co-Directors from 2004 to 2016 took some time to settle and develop. Holloway had been "caretaking" the organisation singlehandedly for a time and when McCormick arrived a "re-positioning" between them took place. McCormick feels that "we trust each other and possibly therefore there doesn't need to be any more of the caretaking and the finding out about each other anymore" (personal communication, November 8, 2013). She states that they are now "going in the same direction… the job [at Cheshire Dance] is to do this together" (November 8, 2013) through shared vision, common goals, joint decision making, and shared responsibility - joint directors with equal status, able to work together collaboratively but with differing job remits - a complementary pattern of collaboration (John-Steiner, 2000).

What came across in the meeting with both Holloway and McCormick is the desire to give everyone a voice within the organisation. This resonates with dance collectives of the

New Dance movement in Britain (pp. 33 - 35) such as Strider, X6 and Ludus Dance back in 1975 who came together as a collective and formulated the organisation as a co-operative[77]. Cheshire Dance shares a similar philosophy and way or working engendering a community of practice.

Interestingly, the organisation does have a unique structure for a regional or national dance agency in that it has a practicing artist in a lead organisational position with a creative producer as a lead development artist.[78] (This framework helps to integrate the artistic and organisational practice, which serves to reinforce the *Cheshire Dance Values of Creative Practice* through learning, experiencing and creating that runs through all the work (Cheshire Dance, 2012, p. 1). Fundamentally, the Dance Director, Creative Producer and the two dance development artists are not dissimilar to the dance animateur, similar to how Lewis herself forged dance development. The Cheshire Dance team itself is creating, learning and experiencing together as they undertake their project work - a community of practice - leading creative practice opportunities in dance participatory settings.

What is interesting is the Creative Producer role is a relatively new, established in 2011 leading up to the 2012 Cultural Olympiad, the Creative Producer, Leanne Cardill, has a job remit to manage and facilitate dance making and creative practice projects across Cheshire and beyond. An important part of the role is in widening and developing access to dance study in higher education for young people in the county. She works with the University of Chester and the Manchester Metropolitan University to facilitate school and youth group visits, and joint projects, which has resulted in further higher education teaching. She makes collaborative connections, a boundary spanning role, between schools, communities, higher education and artists. There is an overarching pedagogical emphasis here. Furthermore, this endorses the 2010 Arts Council England, *Joining up the Dots*, dance agencies strategy (see pp. 75 - 77) for "more collaboration with Higher Education, including

[77] Ludus Dance: *Turning Forty,* Retrieved on August 1, 2016 from http://www.ludusdance.org/Turning-40.

[78] Other National Dance Agencies such as DanceXchange in Birmingham have two Directors, the same as Cheshire Dance. Dance City in Newcastle, Dance4 in Nottingham, Yorkshire Dance Centre in Leeds, Dance Manchester (used to be called Dance Initiative Greater Manchester), and Merseyside Dance Initiative amongst others, combine the executive and artistic roles with one Director position. Dance Base in Edinburgh does have a similar operational structure to Cheshire Dance with an Artistic Director and an Executive Director. Except that Dance Base does have the CEO role, giving overall leadership to the executive position that Katie Stuart holds not the Artistic Director. Although as can be seen from the Dance Base case study, the Artistic and CEO work closely together and form a strong partnership in leading and facilitating core activity for the organisation.

the conservatoires, to ensure that talent is given the best opportunity and training is fit for purpose" (Arts Council England, 2010a, p. 22)

The two dance development artists work *in* and *for* the development of dance participation in either Cheshire West and Chester or Cheshire East. There has been some shifting around since the dance artist who originally worked in Cheshire West moved to Cheshire East in 2013 until 2015 whereby Cheshire East dance provision is now on an annual project grant basis and Cheshire West remaining a fully funded post. Each of these posts/projects receives funding from the respective local authorities developing dance participation for artists, educators and community participants. The Cheshire Dance website (2016) states that they work: "in-partnership with the borough councils"[79] through councils' arts, culture, education and social services departments. These posts are accountable to both their local council and Cheshire Dance. There is evidence here of inter-agency partnership between Cheshire West and Chester Council's Arts Development Department and Cheshire Dance facilitate the Cheshire West and Cheshire Dance Development post/projects in terms of funding, office space, and network of connections in the borough. There is joint responsibility and accountability built upon shared understanding and trust.

Collaborative connections in core activity (2013)

Cheshire Dance divides its core activity into two areas of mutually reliant practice: *Professional Participation Contexts* – effectively the development of community practices and *Professional Artist Development* – effectively continuing professional development.

The continued reference to participation stems from the organisation's history as a leader in dance education development in the community but as stated in the *Cheshire Dance Values of Creative Practice*, that although participation remains a focus, the organisation also drives artist development through continuing professional development opportunities. By way of example I shall consider the *Collect: Live* project from Northwich in 2013, part of the larger *Collect Memorial Capture Project* involving artist commissions, film screenings, legacy artwork and documentary films about the Northwich Memorial Hall. Working in partnership with the Development of the Arts in Northwich, Brio Leisure and Mid-Cheshire

[79] How Cheshire Dance operates and facilitates its work - 'In partnership' found on their website from http://www.cheshiredance.org/inpartnership.html

College, Cheshire Dance and the local community celebrated a transition from the demolition of Northwich Memorial Hall to the future construction of the new Memorial Court Lifestyle Centre.[80]

The Creative Producer, collaborated with three University of Chester students to create dance performance work, performed in various sites along the promenade route involving a number of schools and community groups from Northwich; Hartford CE High School, St. Wilfred's Catholic Primary School, Cheshire Dance Youth Company and DOPE, the Cheshire Dance Boys group and Mid-Cheshire College. It was an integrated promenade performance where all artists and groups created material and performed together. A dance devising process was applied (Butterworth, 2002, 2009; Landy & Jamieson, 2000) whereby Cheshire Dance had overall control of the structure of the performance as pilot with dance material created by the individual groups.

Cheshire Dance staff collaborated with the groups, establishing connections between school teachers, community leaders, higher education staff and artists in order to carry out and achieve the event. *Collect: Live* was about the place and people that were and wanted to be connected with the project. The University of Chester students were quite central to the project as they were actually employed by Cheshire Dance as performers alongside the Cheshire Dance staff who all performed in sections of the event. This performance was a weaving of dance artists, community participants (schools, Mid-Cheshire College, Cheshire Dance youth groups), and musicians. This illustrates a commitment to participation encompassing; groups, organisations, and agencies in the community, which blurs traditional separation between "community participation" and "professional development". There is evidence here of Arts Council England dance objectives 2012-2015 (*Achieving great art for everyone*) that Cheshire Dance work with professional dance artists and community groups in achieving artistic congruence[81].

In addition to almost "stand-alone" examples of collaborative projects such as *Collect: Live,* there are a broader range of regular dance classes, education workshops and health and wellbeing activities which are – at first glance – more traditionally participatory

[80] Information and blog page on the project: Retrieved on July 15, 2015 from http://memorialcaptureproject.blogspot.co.uk/p/collect-live-promenade-community-dance.html

[81] This pdf file is taken from Cheshire Dance website on ' Cheshire Dance - Values of Creative Practice'. Retrieved on September 3, 2016 from http://www.cheshiredance.org/Docs/Cheshire%20Dance%20Values%20of%20Creative%20Practice.pdf

and which I will examine in turn. Finally, I will consider the strand of dance performance opportunities, which lead into a more detailed consideration of the Cultural Olympiad collaborative project *The Moment When…*

There are weekly dance groups for different ages and abilities including: mature movers; youth dance groups for street dance and hip hop or contemporary; capoeira; creative dance for children; adult disability dance groups; dance for parents/carers and toddlers; dance fitness; and dance and drama. Dance artists from the region lead these classes and workshops in collaboration with other agencies and organisations. For example, an adult dance disability group is run in conjunction with the Mulberry Day Centre for local residents with learning disabilities. Cheshire Dance work in partnership with Cheshire West and Chester social services and staff at the Mulberry Centre in Chester, with the shared purpose and goal, of bringing Cheshire Dance artists to work with and create dance with Mulberry Centre participants. It is in this range of classes that a more basic and uncomplicated commitment to community engagement shines through evidenced on the Cheshire Dance website.

ConfiDance[82] is a more formally educational service programme, which Cheshire Dance artists offer. It is "a bespoke service to primary, secondary and special schools, further and higher educational establishments and community groups" (Cheshire Dance, 2013, p. 5). In the section of the brochure 'Supporting our Schools' Cheshire Dance note: "over 35 years of experience in providing diverse dance opportunities, and as a leading dance development organisation in the country" (2013, p. 6). They also state that, "working in partnership with Cheshire Dance can provide a host of opportunities for your school and your students" (p. 6). The work Cheshire Dance undertakes in education contexts reinforces the Arts Council England dance agency review; "dance agencies play a vital role in offering young people a variety of opportunities to take part in dance" (Arts Council England, 2010a, p. 25). The *ConfiDance* programme, sample workshop menu includes; Introducing Dance, Dance and Health, Dance in the Curriculum, and Creating and Performing. They also have comprehensive teacher training support through In-service Training as well as working alongside staff and students in central workshops where teachers from different schools can come together. Arts Awards (Bronze, Silver and Gold in dance) are offered with *Artsmark*

[82] *ConfiDance* is the Cheshire Dance education programme and information is found in this link to the pdf file. Retrieved on October 7, 2016 from http://www.cheshiredance.org/Youngpeople/ConfiDanceLeaflet.pdf

support, advice and guidance to teachers. Cheshire Dance works with education's Schools Sports Partnership and Active Cheshire through the Local Borough Authorities. Collaborative working forms a necessary element ensuring that Cheshire Dance can develop creative practice within education. Collaborative connections emerge through building mutual respect and trust as a shared enterprise through cross-agency working. What is particularly interesting about *ConfiDance* are the opportunities for skills development and breadth of expertise that dance professionals can gain, almost in equal measure to the immediate benefits of arts engagement that Cheshire Dance appear to be offering.

Cheshire Dance engagement with health and wellbeing projects commenced with the *Dosage* pilot project in 2009. *Dosage* explored ways for dance artists and health workers to work effectively together and look at creating material on key health themes through dance: physical fitness, self-esteem, wellbeing and obesity. A second stage of the *Dosage* project involved not only the artists and the health workers but also ten family groups. McCormick states, "we were interested in how families could experience dancing together and how that might affect their health" (2011, p. 28). Furthermore, three students from University of Chester participated in the *Dosage* pilot project as dance helpers, part of their Negotiated Study, the final year, practice-led research module from 2009-2010.

McCormick writes that, *Dosage* established collaborative connections through continuing professional development in "cross generational [workshops] and health training for dance artists which would, in turn, lead into a fulfilling experience for families" (2011, p. 28). *Dosage* seems a positive example of the ways in which continuing professional development and community wellbeing might be simultaneously enhanced. Cheshire Dance had a desire to work with the families to improve their physical wellbeing and working with health professionals gave the project requisite medical knowledge and support. The *Dosage* project brokered relationships between General Practitioners and medical centre clusters, local authority support, dance artists and families. Working across sectors for mutual benefit (Bryson, Crosby, & Stone, 2006) was the only way to effect the development of *Dosage*.

Although, as indicated, project work often culminates in performance this is not the case for the networks of regular dance classes. In recent years Cheshire Dance have run two separate events to showcase performance work from across the sub-region. *Stride* Dance Showcase at the Winsford Lifestyle Centre (Cheshire West and Chester) and the Cheshire

East Dance Showcase at the Lyceum Theatre in Crewe. These events bring together participant groups from regular classes, local schools and other community groups including University of Chester and Manchester Metropolitan University dance students, West Cheshire, Mid-Cheshire and South Cheshire Colleges and other groups from Warrington. There is a crossover in terms of ages, levels, cultures and abilities illustrating an openness to inclusive practice. The Cheshire Dance *ConfiDance* programme school groups created choreography with schoolteachers and community group leaders from around Cheshire.

In summary, Cheshire Dance evidence a commitment to agency partnerships and cross-sector working through their regular participatory and engagement led work as well as through their individual and linked creative project endeavour. As Cheshire Dance has developed we can see a shift from the earliest conceptions of animateurship as outlined in Chapter One through community outreach to a more nuanced and complex set of collaborative connections. The present breadth and depth of a continuing professional development agenda for those making a career in dance alongside best practice in widening participation and strengthening engagement is impressive. The organisation is led by Arts Council England strategy and fulfils its remit to: "Lead the provision and support of dance…working in partnership and creating links across Cheshire and beyond…funded by, and a recognised delivery body of Arts Council England" (Northwest Dance: The Lowry Youth Dance Partnership, 2016).

The following section considers a single large-scale project (the biggest and most challenging collaborative creative project ever undertaken by Cheshire Dance) to examine the strength of their collaborative working and to reflect on contemporary conceptions of what community dance and participatory practice might be.

The Moment when… (2012)

Background to the project

The lead project for the Cultural Olympiad in Cheshire was *The Moment When…*which came with the full backing of Debbie Lander, the Creative Programmer for the Cultural Olympiad in the North West. "*The Moment When…* is a unique collaboration and inspirational project which will ensure that Cheshire and Warrington make an outstanding cultural contribution…and hopes …for a meaningful legacy that will resonate

excellence and development in the years to come" (Lander, 2011, para. 1). The project illustrates connections through multiagency collaboration and cross-sector working between artists, community and higher education participants to realise the common goal of a large-scale final performance with legacy. Collaboration was furthermore central to *The Moment When…* aims, "to champion the process of collaborative working" and "support and develop the capabilities of a broad range of artists, community and education groups, encouraging sustainable relationships to be forged between and amongst them" (Ainsley & Corkery, 2012, p. 4). This project endorses my thesis regarding the need for interagency and cross-sector collaboration to underpin creative collaboration between professional artists, community and education participants. Firstly, here follows some project background.

Holloway remarked in my interview with him that Lander had seen the Cheshire Dance site-specific dance performance at Crewe railway station and had been impressed by the work (which had formed part of the Liverpool 08 City of Culture celebrations). Lander wanted to "highlight existing works that were of quality" (personal interview, November 8, 2013) to be part of the North West launch Open Weekend. She was concerned that there was not enough dance in the Cultural Olympiad North West *We Play* programme and this gave Cheshire Dance the way in to develop *The Moment When…* from 2009 – 2012. This opportunity was the springboard for their creative aspiration to be a major part of the Cultural Olympiad in the region. Cheshire Dance had been seeking a single strategic initiative (outlined in *The Moment When…* evaluation) that could have an impact on every Cheshire Dance partner. The impact is measured in the Ainsley and Corkery review of *The Moment When* and raises some interesting positive and negative points that are highlighted later concerning *The Moment When…* collaboration.

Cheshire Dance had already obtained the support and backing of all three Cheshire Local Authorities when Holloway and McCormick presented *The Moment When…* to Lander in 2009. There were three large-scale site-specific performances in three locations in Cheshire "growing the programme from the communities up" (A. Holloway, personal communication November 8, 2013). McCormick (2013) states that a strong element of *The Moment When…*

collaboration was working together with Lander and authority partners[83]. *The Moment When…*was funded from three Local Authorities, Marketing Cheshire, and a National Lottery award through Arts Council England's *Grants for the Arts*, totalling £410,000 (Cheshire Dance Workshop Ltd., March 31, 2012). *The Moment When…* received this money, as it fulfilled the Cultural Olympiad North West and local authority objectives in widening participation and social inclusion (Ainsley & Corkery, 2012, p. 1). Lander and Arts Council England saw this collaboration as offering intrinsic value and necessary impact for widening participation and audiences for dance. This was also reinforced in the *The Moment When… Evaluation Report* that "the investments made by the local authorities and Arts Council England also indicate the extent of the programme's impacts and legacies" on arts development in the sub-region (Ainsley & Corkery, 2012, p. 42).

Cheshire Dance had been promoting the strength of *The Moment When…* since 2009 with involvement in Spirit of the Games and Embrace the Games; flashmobs, dance performances, conferences, launch events, TV and media coverage, were effectively raising awareness and interest in dance for *The Moment When….* Furthermore, it was announced that the Olympic Torch was to come to Chester, the first arrival point when it entered the region. *The Moment When…* would provide that celebratory moment. Evidence of partnership building in cross-agency and cross-sector working with different agencies and statutory authorities enabled the development of the project. The three local authorities, Marketing Cheshire and Arts Council England made up the Cheshire Cultural Olympiad Consortium. Cheshire Dance and Cultural Olympiad North West were keen to see *The Moment When…* result in increased levels of sustainable partnerships in the sub-region and an opportunity for Cheshire Dance (with support from the Cheshire Cultural Olympiad Consortium) to develop its leadership in culminating in large-scale outdoor participatory performance (Ainsley & Corkery, 2012).

By late in 2010 Cultural Olympiad North West wanted Cheshire Dance to collaborate with Walk the Plank, an organisation recognised nationally and internationally for their large-scale outdoor spectacular art events; working with light, pyrotechnics and firework displays and creative light shows and performances, e.g. the closing ceremony at the 2002

[83] Cheshire West and Chester, Cheshire East Council, Warrington Borough Council, Arts Council England and Marketing Cheshire at that time.

Commonwealth Games in Manchester, the opening show for Liverpool 08 Capital of Culture and the opening ceremony of Turku 2011, European Capital of Culture in Finland[84]. Cheshire Dance had not worked with Walk The Plank previously; in fact, Holloway felt that the two organisations had been 'forced together' at this second stage in the process, "a piece of match-making that happened outwith both organisations" (personal communication November 8, 2013). Policy decisions by Cultural Olympiad North West as overall controlling agency for the Cultural Olympiad programmes in the North West had been taken without an open dialogue with Cheshire Dance - an example of a collaboration being forced upon an artistic project (Colin, 2016; Kunst, 2010: Laermans, 2012; Ruhsam, 2016). The *The Moment When…* collaborative artistic team were faced with the realisation that Cheshire Dance were no longer solely leading the creative-artistic side. Cheshire Dance felt there was apprehensiveness on both sides, "[Walk the Plank] didn't know very much about us; it always felt like we were stepping into an area of their territory which was large site based work that we had never done before" (J. McCormick, personal communication, November 8, 2013) and these sentiments were endorsed in *The Moment When…* evaluation by Ainsley & Corkery, 2012. The tension stemmed from the late arrival of Walk The Plank into the project and Cheshire Dance's anxiety about not having delivered such a large-scale project before. Nevertheless, Arts Council England endorsed the Walk The Plank collaboration, clearly feeling that *The Moment When…* had the potential to develop "sustainable partnerships" and that this one had good "fit". The North West legacy report, *Inspired: How the North West benefitted from London 2012* authored by the 2012 Games, North West Steering Group (November 2012) outlined that the aim had been to create a four-year cultural programme unique to the region and to London 2012, achieving more "collaboration, innovation and participation" (2012, p. 16). *The Moment When…* aims were shaped for the Grant for the Arts application in 2011 and they were stated in the *The Moment When…* evaluation. There were five articulated core aims:

- To lead a flagship sub-regional response to the Cultural Olympiad which involves an extensive development and legacy programme and three large-scale events at locations in Cheshire and Warrington;

[84]Retrieved on August 16, 2014 from http://www.walktheplank.co.uk/about-us/what-we-do/

- To champion **the process of collaborative working** [my emphasis] realising the **potential of artistic partnership** by combining respective strengths to deliver the events and add new dimensions to each organization's art making process;
- To deliver a programme that is wide reaching, genuinely accessible, **participant led** and inspiring, and from which artistic excellence and healthier, more creative, inclusive, **well networked** and action ready communities will emerge;
- To support and develop the capabilities of a broad range of artists, community and education groups, encouraging sustainable relationships to be forged between and amongst them;
- To launch a lasting legacy that invigorates cultural, social and place making economies in the sub-region and provides a new cultural and participatory benchmark upon which a wide range of stakeholders and cultural organizations can build (Ainsley & Corkery, 2012, p. 4).

Collaborative working is a major element of this project from facilitation to delivery. A mass celebration through dance, welcoming the Olympic Torch Relay to the region, launching the start of the Big Dance[85] North West programme, marking the opening of a new large-scale community resource in Warrington [Orford Park] in order to "form a key part of the Cultural Olympiad programme for the North West"[86]. We know already that collaboration is a fundamental aspect of Cheshire Dance's vision, mission and operations and *The Moment When…* expands upon an already existing central Cheshire Dance remit. At the evaluation day for *The Moment When…* at Riverside Grange Hotel on 11th November 2012 Holloway remarked that *The Moment When…* Cultural Olympiad project in 2012 had been Cheshire Dance's most ambitious project in their 35-year history. Support from the Cheshire Dance Board and consortium partners developed sound financial strategies for Cheshire Dance to manage the budget efficiently, clearly vital in a project of that size.

In fact the scale of actual participation in this project was much greater than just the three final performances. The programme from 2009 'involved over 100 collaborating artists and practitioners and over 8,000 participants" (Ainsley & Corkery, 2012, p. 48) *The Moment*

[85] Big Dance is a national initiative set up in 2006 as biennial event to raise awareness and inspire people through dance.
[86] Retrieved July 20, 2014 from http://www.cheshiredance.org/2012/

When… Evaluation Report (2012) states that the three performance events included a total of 911 performers from 72 groups (p. 48).

The Event: *The Moment When…* Chester Racecourse

The staging of the Racecourse performance piece placed the audience in the actual racecourse grounds, in a central grass area looking out to the city centre, where the city wall could be clearly seen at the top with buildings beyond. The performance opened with music, sound and lighting effects leading into a 45-minute dance and physical theatre performance on a massive scale. Performers emerged on the Chester city walls, from the tops of high-rise buildings, down the Chester racecourse steps, across earth embankments, along the racecourse track and over enormous fences. Aerial dancers utilised mature trees and there was rope work from the tops of moveable cranes 30 - 40 feet from the ground, where the photographs[87] show some 12,500 audience members, and can give a sense of the scale of spectacle, performance and celebration.

Each group of performers had their own dance with their own space, place, and individual identity. What was particularly engaging was that each dance section (with quite often 80 plus dancers moving at the same time) was made for a particular place on the site such as steps, walls, stands or embankment - the action kept shifting in space and location as the choreographic action shifted. At times embracing simultaneity, at others overlap, on occasion singularity, there was more happening at many moments than any individual spectator could fully absorb. This was a rich performance with swathes of overlapping bodies, movement, sound and spectacle[88].

The music score by Sandy Nuttgens helped to frame each section and led the dancing and action from one section to the next. The performance did not commence until after 9pm giving time for the sky to darken and for the stage lighting and all the colourful effects to be seen to be best effect. The technical production was co-ordinated by Walk The Plank from lighting and projection, to sound production and pyrotechnics. Health and safety guidelines were quite rigorous for this piece including the completion of a lengthy risk assessment form. I was a facilitator for the wall performances in the Chester Racecourse show so knew first-hand what was happening. The whole production was carefully and safely constructed and

[87] Photos taken by Peter Carr http://www.littletimemachine.com/2012/05/the-moment-when-at-chester-racecourse/
[88] Key highlights from *The Moment When…* at Chester Racecourse https://www.youtube.com/watch?v=_wSENpmzpgo

facilitated. Comments from the audience were recorded on the evening after the performance and placed on Cheshire Dance website[89].

One can see from the video clip the scale of this project in terms of site, numbers of performers and audience. Although the video clip shows highlights of the performance, the dance sections flowed from one location and section to the next, taking the audience on a visual journey of dance, movement, objects, light and sound. The work was energetic and dynamic, using effective large-group patterning with colourful lighting, fabric, flags, pyrotechnic displays, costumes and large moving objects in space. In fact the majority of the school and community group material had not been created on the site; the choreography had been made with the Cheshire Dance artist-facilitators and then re-shaped and placed in the racecourse by the two artistic directors. The majority of the actual (as opposed to apparently) site-sensitive work was made and performed in situ with a degree of site specificity by professional dancers with the University of Chester's graduate dancers. The Cheshire Dance objective of developing dance artists' creative practice in working with the community of Cheshire had been a key collaborative strategy in *The Moment When…* as will be explored in more detail in the next section.

Evaluation of collaborative connections in *The Moment When…*

The project will continue to be addressed from the two perspectives of organisational collaboration and artistic collaboration to illustrate the network of connections. The key stakeholders in this project were Cheshire West and Chester Council, Cheshire East Council, Warrington Borough Council, Arts Council England, Marketing Cheshire, Chester Racecourse, Orford Park, Tatton Park and Big Dance. Organisational collaboration was clearly a prerequisite[90]. Holloway (2013) had been keen from the onset to get as many partners/stakeholders involved in order to get behind "one single idea", *The Moment When…* thus reaching as wide and inclusive a participant and audience base as possible in Cheshire. Through multiagency backing "the return on investment and the net economic impact generated by the programme was just under £240,000" (Ainsley & Corkery, 2012, p. 2). Ainsley and Corkery (2012) state that there were "317 professionals (facilitators, group

[89] The Moment When… on Cheshire Dance website. http://www.cheshiredance.org/2012/
[90] Working in partnership is central to Cheshire Dance's operational and artistic strategies. Retrieved from http://www.cheshiredance.org/inpartnership.html

leaders and other practitioners) who volunteered more than 11,000 hours work to the programme valued at £514,200" (p. 2). There was a social return on investment of just under £345,000 which includes "£143,174 associated with the short-term outcomes on participants (£17.45 per participant) [and] a further £201,780 associated with improved opinion of the local area" (p. 2) including adult audiences who attended the Torch arrival at the Racecourse and to see *The Moment When…* show. Of course, this was strengthened by the fact that the Torch Relay came to Chester Racecourse where *The Moment When…* had 12,500 audience members watching the performance, therefore attracting a much bigger crowd including some who might not normally go to a cultural event. The Cheshire Cultural Olympiad Consortium evidenced a multiagency partnership and had been able to work together with Cheshire Dance and Walk The Plank to achieve *The Moment When…* collaboration aim, to widen public awareness and achieve mass community participation and new audiences for culture. This was wholly in line with the Arts Council England dance proposals from the 10-year strategic plan *Achieving great art for everyone* to "encourage the dance sector to use London 2012 and the Cultural Olympiad as a springboard for innovation and future sustainability" (Arts Council England, Dance: Achievements, challenges and opportunities, 2010).

The matter of artistic collaboration is perhaps more complex with four lead artists for *The Moment When….* Cheshire Dance came up with the concept and the dance artistic and creative practitioner team was led by McCormick and Ruth Spencer, an experienced dance artist who had been with Ludus Dance Company for many years and worked with Cheshire Dance on various participatory education projects since 2002. McCormick had worked with Spencer in the past on several initiatives including a collaborative research project from the Creative Leadership commission. McCormick suggests that they had a similar aesthetic and shared values: "you know that you have got the same goal and same ideas … that is so important for collaborative relationships" (personal communication, November 8, 2013). Complementing this co-directorship was aerial expert Vicki Amedume from Upswing Company who had worked with Cheshire Dance in the past, along with John Wassell from Walk The Plank.

Participation in *The Moment When…* at the Chester racecourse involved 34 groups and 476 performers from community, further and higher education, schools and professional

dancers. The Local Authorities were keen to increase participation in areas of social and economic deprivation, capturing as wide a net of participants as possible. Cheshire Dance had been aware of this and had been working across Cheshire with, for example, their '20 past 12' flash mob on 2nd July 2010. There were 13,155 people performing in 117 different locations[91]. This project was part of the National Schools Week inspired by London 2012. What this event did was raise awareness and provide a participatory springboard for *The Moment When….*

The majority of participants were from community dance and/or arts groups with the rest from primary, secondary, further and higher education. Participants of all ages, both able bodied and people with disabilities, came from all over the Cheshire area. The participants in *The Moment When…* performances fed back about their contribution to the creative process*;* (Ainsley & Corkery, 2012, p. 23), 'How did participants find the experience?'. It was found that 80% of participants were encouraged to share and contribute ideas even if not all their own movement was used. Just under three-quarters of the participants felt that they were empowered to contribute and share their own movement. More than half were involved in the planning of their dances and just under half contributed to what their piece would be about.

Cheshire Dance artists, staff and Walk The Plank undertook two days of feedback and evaluation of *The Moment When…* performances in which to consider matters of artistic collaboration, possibly a slightly different matter from co-authorship. Ruth Spencer, Lead Artist for all the participating groups, is also an educator, a higher education lecturer in community and education practices. She had to ensure that all the artist-practitioners were able to work effectively, enabling a creative collaboration process with their participants. The majority of participants in the performances "felt that had contributed to the creative process" (2012, p. 24). There was sufficient evidence of shared engagement, ideas and purpose to suggest that the network of collaborative connections between the artist-practitioners and

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[91] Areas: East: 7,152 dancers, 52 groups, West: 3,483 dancers, 48 groups
Warrington & Halton: 2,463 dancers, 14 groups, Other: 57 dancers, 3 groups Retrieved on July 17, 2015 from http://www.cheshiredance.org/2012/20Past12numbers.html

their community and education groups had been achieved. The report findings state that "the principles of co-authorship were being applied" (p. 24.Collaborative working (found in Section 9 'Partnership key learning points' p. 46 of *The Moment When…Evaluation Report*) was discussed across the whole project as it impacted on expectations, co-authorship of the creative process, communication and responsibilities (p. 46). It was noted that Cheshire Dance, aerial artists and Walk The Plank "professionally pulled together" to ensure that each performance event "happened successfully" (p. 46). Collaborative practice underpins 5 out of 7 issue points raised. The tension here is that Cheshire Dance and Walk The Plank felt that it would have been easier if Walk The Plank had been part of *The Moment When…* from the beginning, being able to "collaboratively develop delivery plans and processes from the start" and agree a "core work creation process" (p. 460). When Walk The Plank entered the project, it had already been established as a Cheshire Dance centred celebration. The imposition of stakeholder demands and policy altered the collaborative structure during the project. Lack of understanding that Cheshire Dance had already commenced *The Moment When…* appeared problematic from Cheshire Dance's perspective. As outlined earlier, collaboration is reliant on the successful relations between the various "forces" from "institutional, organisational and interpersonal" perspectives (William, 2012, p. 24). Furthermore, tensions arose from Cheshire Dance's point of view that Walk The Plank had other engagements during the later creative process period whereas Cheshire Dance only had to focus on *The Moment When....* Difficulties arose with Walk The Plank as this was a dance-centred project, supported by lighting, design, pyrotechnics and professional aerial performance. *The Moment When…* was not an interdisciplinary creative process, especially as Walk The Plank could not work with Cheshire Dance artists and participants until the final rehearsals.

Cheshire Dance needed to make this clear to the artist-practitioners and their respective groups, as they had expected to work more with Walk The Plank. This impacted on matters of Walk The Plank's "access to participation groups" raising questions about whether "the co-authorship approach is truly collaborative" (Ainsley & Corkery, 2012, p. 47) True collaboration would only have been possible if the project had been originally conceived of as an interdisciplinary creative process which of course it was not. Walk The Plank's multi-arts practice could then have been embedded and integrated into the

development workshops, the residential week for artist-practitioners and subsequently the community groups. Artistic collaboration happened between the Lead Artists from Cheshire Dance, Walk The Plank and Upswing (Aerial work) to devise the whole show. Cheshire Dance felt nevertheless, it did achieve its co-authored (collective artistic work) aim collaborating with the 30 plus artist-practitioners and that participants felt part of the creative process. The co-authorship aim had been realised in getting everyone to contribute to the creative dance making process. Positive responses indicated how "the structure and choreography came together for each performance" (Ainsley & Corkery, 2012, p. 33). It was acknowledged that "working under someone else's vision and giving up control" (2012, p. 34) was a real challenge for many of the artist-practitioners. It is resonant with earlier points on artists' own signature practice and the act of compromise in artistic creation collaboration. Ainsley and Corkery also outline that the artist-practitioners in the performance-making process felt there was a lack of communication and administrative co-ordination concerning roles and responsibilities and managing expectations (2012, p. 2). Despite these tensions, the majority of artist-practitioners felt that Cheshire Dance managed to pull it altogether (p. 33).

Collaboration certainly happened between community and education groups and professional dancers once everyone started to rehearse at the racecourse but the artist-practitioners simply felt that this integrative element could have happened earlier. Timing and planning as described above could have alleviated this. Nevertheless, the majority of artist-practitioners felt the creative process had a positive effect on their own professional development and that of their respective community group, a "sense of freedom and ownership" (Ainsley & Corkery, 2012, p. 35). The artist-practitioners' responses overall in *The Moment When… Evaluation Report* suggested, "there was an agreement between respondents that the atmosphere was one of exhilaration; and exuded a sense of community and a shared common goal" (2012, p. 33).

The Moment When… performance response at Chester was "exhilarating to be part of – the majority speaking about their experience with great emotion" (Ainsley & Corkery, 2012, p. 39). Overall, the majority of artist-practitioners felt that Cheshire Dance's desire to give everyone a chance to contribute in some way as a shared creative endeavour had been achieved. They spoke in the evaluation report of "relishing the ownership and associated freedom the process gave them and their [community] participants" (2012, p. 39).

The Moment When… project achieved what had been set out in the proposal stage as a large-scale Cultural Olympiad participatory dance performance project. Cheshire Dance could not have realised its *The Moment When…* aspirations without working in partnership with all the local authorities and agencies as part of the project's organisational collaboration and the artistic creative collaboration with artist-practitioners, Walk The Plank, higher education students, and all the participating groups involved. All of this was key to the making and realising of *The Moment When…* performance at Chester racecourse. The mutual agreement of multi-agency working backed *The Moment When…* performance making. The policy makers from Arts Council England and Cultural Olympiad North West determined the scale, collaborators (Walk The Plank) and in a way the kind of product. The Arts Council England goal (2010) of increasing audiences for dance, increasing continuing professional development opportunities for dance artists and dance participation across community, formal education and higher education had been realised. Tensions were apparent in *The Moment When…* evaluation: namely; that communication between lead artists and artist-practitioners could have been better; artist-practitioners were obligated to give up control of their own signature practice to fit in with the artistic directors' vision; Walk The Plank was "forced on" the project once it had already commenced; there was a lack of trust and mutual respect between Cheshire Dance and Walk The Plank in the early stages; there was a lack of understanding of how each organisation made work; and there was the inability to have a fully interdisciplinary project due to time constraints. Nevertheless the shared dance-making process, established between artist-practitioners and groups, and shared purpose between Cheshire Dance, Walk The Plank and Upswing was realised.

Summary

Evidenced in the case study, Cheshire Dance requires partners through multiagency (organisational) collaboration in order to operate as the dance agency for Cheshire. Cheshire Dance builds cross-sector collaboration to develop dance participation in Cheshire with local authorities (Arts, Social Services, Education), Arts Council England, arts, cultural and sport development agencies, health agencies, leisure organisations, universities, further education colleges, schools, national and regional cultural organisations: a network of collaborative connections between dance artists, education lecturers and students and community

practitioners working in Cheshire. Evidence of a more democratic and collective decision-making process in leadership and management presented at the beginning of this case study is followed through in developing dance artists' creative practice in dance participation. Cheshire Dance as a sub-regional dance agency evokes what was initially proposed for developing more effective collaborative working in the dance agency sector, a dance eco-system "through mutual cooperation" (Arts Council England, *Joining up the Dots*, 2010, p. 13). Cheshire Dance's "shared ethos" is a clear reflection of those community arts values posited by Crehan (2011) and others in the earlier contextual history of community dance. Furthermore, the "open" and more egalitarian approach to dance making has had an impact on how organisational collaboration such as *Collect-Live*, *Dosage*, *ConfiDance*, and *The Moment When...* works for Cheshire Dance. Cheshire Dance is dependent upon cross-sector and multi-agency collaboration to facilitate widening participation in dance through creative practice. This was evidenced strongly in *The Moment When...* Where Cheshire Dance have experienced collaborative tensions, as found in *The Moment When…*, the difficulties arose in accepting "difference". Different performance-making approaches between Cheshire Dance and Walk The Plank had not been fully explored or firmly established when Walk The Plank entered the project. Artistic affinity between Cheshire Dance and Walk The Plank became more challenging. The ability to work in a truly interdisciplinary capacity had not been realised (unlike the earlier though less complex University of Chester's *Primrose and Blue* project explored in the previous section). Nevertheless, collaboration was key to *The Moment When…*s' aims in widening participation on a large-scale, promoting the process of collaborative working (Ainsley & Corkery, 2012, p. 4) in making and performing and in so doing, connecting with and developing creative dance practice with artists, community and education groups.

For Cheshire Dance, it is about finding and enabling collaborative connections, one feeding into another through the various practices and projects outlined in the case study. Ultimately, Cheshire Dance's goal is to enable dance participation on as wide a scale as possible, supporting "artists, educators and communities of interest by encouraging, fostering and resourcing their activities and by creating links between them" (Jones, 2004. p. 4).

Dance Base (Edinburgh) – Scotland's National Centre for Dance

Preamble (2016)

> As a National Centre for Dance in Scotland, we offer a vibrant and uplifting focal point for dance as an art form, a way to exercise, and a way of life. We reach out to inspire wellbeing and creativity, and cultivate a future for dance in local, national and international communities[92]

Dance Base is essentially an enabling organisation that facilitates a range of dance activity through a network of connections across its programmes and with external partners. Collaboration for Dance Base is a fundamental policy driven imperative for cross-sector and multi-agency working. Dance Base has grown from a small community dance project established in the 1980s to a large dance agency operating under the broad banner "The organisation exists to encourage and celebrates the potential for dance in everyone"[93]. There are emphases on inclusivity and participation, on developing dance opportunities for the professional dance community and for the wider public at the regional, national and international level. At the time the Dance Base building opened in 2001 it remained part of the UK's Arts Council funded dance sector portfolio of national strategic organisations, the National Dance Agencies[94]. Dance Base was the first national centre for dance in Scotland to support and facilitate dance development.

Brief contextual history concerning the formation and development of Dance Base

The development of regional dance animateurs in England (and Wales) had a parallel path in Scotland with Helen Bryce who led the first community dance project, the Renfrewshire Dance Project, in 1973. This was followed in 1980 with Royston Maldoom as Dance Artist in Residence in Fife, and Janice Parker as Dance and Movement Practitioner

[92] Information concerning what Dance Base does is on their website 'About Dance Base'. Retrieved on July 26, 2015 from http://www.dancebase.co.uk/about/about-the-organisation-78

[93] Orginially this statement found in 'Dance Base Business Plan 2009/9 to 2010/11', Mission, 2: p. 3 but has been incorporated onto the Dance Base website 'About Dance Base'. Retrieved on September 4, 2016 from http://www.dancebase.co.uk/general-info/about-the-organisation-78

[94] National dance agencies were initially established as part of a national policy framework to provide one major agency per region to encourage dance – providing professional development, audience development and education and community participation programmes across regions (2010b, *Joining up the dots: Dance agencies and thoughts on future direction* Arts Council England, p. 20).

with the Borders Health Board. These three posts paved the way for publically funded the Dance Artist in Residence schemes and Dance Development Officer posts.

> The role of the [Dance Artist in Residence] is as a dance artist organising and delivering dance classes and workshops, whilst the [Dance Development Offiders] are involved in managing freelance tutors and hiring professional companies as well as delivering workshops and classes [Scottish Arts Council]. (Scotinform Ltd and Clearview Strategy, 2003, p. 3)

In 1986 Sheridan Nicol was appointed as the first Dance Artist in Residence for Edinburgh and based at the King's Theatre. She was followed by Tamsin Grainger and then Morag Deyes who went on to became Artistic Director of Dance Base. Deyes worked with Edinburgh council in the first instance to establish Dance Base in 1994 as an independent company with charitable status based at the Assembly Rooms on George Street. Dance Base received a large Lottery grant from Scottish Arts Council[95] in 1998 to enable the development of the current £6.4 million building. Dance Base provided "world-class facilities at Scotland's first National[96] [National Dance Agency] Centre for Dance providing opportunities for people of all ages and abilities to participate in dance" (Special Submission Scottish Arts Council Dance to Scottish Government, September, 2001). The new Dance Base premises on Grassmarket in Edinburgh's Old Town were officially opened by Prince Charles, Royal Patron of Dance Base, on 21st September 2001 followed with a dedicated new work by Mark Morris, the new Artistic Patron, at the Festival Theatre, Edinburgh in 2002.

The building houses four dance studios, several treatment rooms, a café, offices, meeting room and over a 100 public classes in 40 different styles throughout the year and they claim that "over 2,500 people per week currently experience the physical and emotional benefits of dance at Dance Base"[97]. Furthermore, it is the only venue dedicated to presenting a curated programme of dance at the Edinburgh Festival Fringe, a project sustained by Dance Base since the original Assembly Room days. Scotland has its own dance network, although Deyes has always involved Dance Base in UK-wide initiatives such as being part of the

[95] £4,914,823 National Lottery Fund awarded by Scottish Arts Council on 29th January 1998. City of Edinburgh Council and the Edinburgh World Heritage Trust gave additional grants.
[96] The word 'National' was used across the UK to represent a network of National Dance Agencies in various regions.
[97] This information is contained on Dance Base website. Retrieved on October 7, 2016 from http://www.dancebase.co.uk/about/about-the-organisation-78

National Dance Network[98] and British Dance Edition,[99] and it is for this reason, that Dance Bases's activities range from a local or regional brief to a Scotland-wide one, depending on the nature of the specific activity.

Some "national" responsibility is taken on by other organisations such as YDance (Scottish Youth Dance). YDance have been charged with responsibility to increase the development of dance in schools from 2005. Its main foci are education and widening participation and, in consequence, developing talent. It is leading the development of youth dance in Scotland[100] for 3-21 year olds and is supported through a wide diversity of funding agencies. Furthermore, YDance has a remit to support the provision and delivery of curricular dance (further detail is contained on pp. 89-91) within the formal education sector and has been given additional funding and resources to do this from Creative Scotland[101]. It is for this reason that the education dimension at Dance Base is focussed on much broader participatory networks (outreach if you will) than those formally, or even informally, associated with education and youth. (Although, exceptionally, Dance Base did undertake Dance Fest in 2014/2015, a cross-sector and agency partnership with Active Schools and the Edinburgh Festival Theatre; to make a performance piece with young people from ten high schools in Edinburgh celebrating the commonwealth.) In summary, Dance Base has grown from an "animateur" base into a much larger infrastructure as an enabling "house" for dance development activity in the Edinburgh region and Scotland more broadly.

Organisation structure and managerial framework (2010-2014)

The Dance Base structure is best illustrated by means of the organisation's organogram. For example, Catalyst Dance Management is under the Artistic cluster and is reliant on Dance Base and "building networks and creative partnerships" both within the Dance Base "house" and externally. The teachers and musicians of the public classes for both community participants and professional dancers are line managed by the Programme Manager in the Finance section while the teachers and musicians for the participation programme sit within participation cluster. What is interesting is that the teachers cross-over

[98] Dance Base has been part of the national dance network organisation for many years. Retrieved on August 22, 2015 from http://nationaldance.co.uk/
[99] British Dance Editions – Dance Base hosted the festival in 2014
[100] YDance undertakes and steers the development of youth dance activity throughout Scotland http://www.ydance.org/about/
[101] Formally the Scottish Arts Council

from one programme to another (as is illustrated later in this case study) so that connections have to be made between what I term in the organisational structure's "clusters of practice".

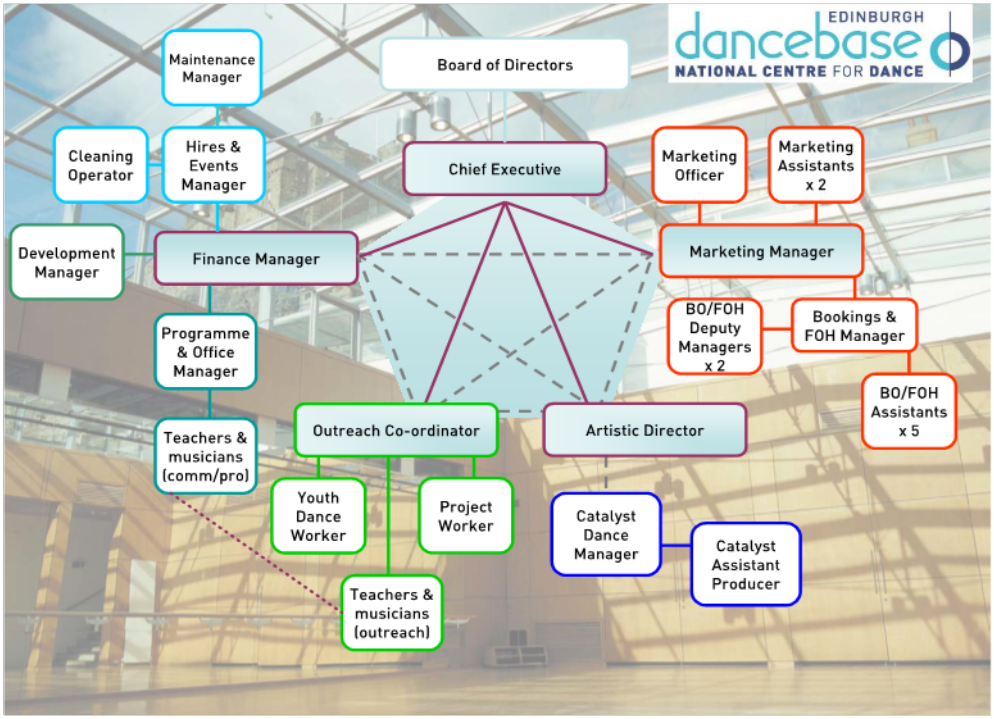

Figure 5: Dance Base Organogram - Reproduced by kind permission from Katie Stuart Dance Base 2010

The Dance Base Organogram shows the complete organisation/management structure: key areas of business, the personnel involved and how the various operational strands connect with one another. In the centre of the Organogram there is a pentagon marking the five main operational roles moving clockwise from: Chief Executive, Marketing Manager, Artistic Director, to Participation (Outreach[102]) Coordinator and Finance Manager. Since 2014 several additional posts have been created including Head of Operations and Business Development and Head of Finance to span the finance, marketing and artistic strands. A Communications Manager and Marketing Manager have also been appointed within the Marketing and Communications strand. All these posts continue to sit within the five broad clusters of practice.

[102] Dance Base changed the name of 'outreach' to the participation programme in 2014. The structure has remained the same.

Reaching out from these five clusters are the expertise teams. Up until 2014 the then Chief Executive Officer Katie Stuart described what she sees as a circular rather then a linear structure "it is three-dimensional. Obviously there is the Board and they feed directly down to me and then I see myself as part of a pentagon arrangement where there are five of us in that" (K. Stuart, personal communication, October 29, 2010). The Chief Executive has a "direct" relationship with the four strands, and as she comments, they have a "relationship with each other and it feeds out from there" and the model is "looking down into a kind of dome, where you can look into it or through it, where everyone is connected" (personal communication, October 29, 2010). The structure of the organisation appears as a network of connections in and of itself. Dance Base illustrates connectivity, a sense of mutual dependency and a complementary way of working together to fulfill shared goals.

Interviewing Stuart in 2010, I asked her about boundaries between the various clusters of practice within the management structure. She believes that "you learn what they are; everyone has got their own" (personal communication, October 29, 2010). She feels she has her "boundaries" and that the administrative staff have theirs, and she feels that she needs to be cognisant of this to maintain a balance between the artistic leadership and managerial side (October 29, 2010). This balance that the Dance Base team tries to engender is centred upon what Stuart remarks as a "balance" of appreciating (what one could term) a cluster of skill and "discipline" boundaries that are concerned with specific specialist expertise in a particular area of practice. Presented earlier in Chapter Three, the act of making collaboration work always engages the "politics of interaction and relation" according Murray (2016).

Talking to the Artistic Director, Morag Deyes and Chief Executive, Katie Stuart on 28th October 2010 in a joint meeting, there was a sense that there was shared understanding, shared purpose and trust between these key personnel. "I like that there isn't a feeling of having to explain yourself… we are confident about saying things to other people that you know that you are in complete agreement with your colleague" regarding "where everyone is connected".

The organisation structure illustrates a network of connections which Stuart refers to as a "beading concept": "the thing that works really well at Dance Base is the collaborative beading, one of those sections that beads in to another, merging" (K. Stuart, personal communication, October 29, 2010). It is, as she says, one of the strengths of Dance Base. An

example Stuart gives of the "beading concept" is when a professional dance artist is rehearsing new work he or she can also be working with one of the outreach groups or teaching one of the community classes. For example, Michael Popper was making a new work through a Dance Base residency but also taught open classes within the public class programme for the duration of his residency (this was also cited in Edinburgh College case study). The beading concept can also be seen in partnership working with Queen Margaret University, (Business Plan 2008/9-2010/11, Achievements: Development, p. 5) to develop two part-time roles of Press and Marketing Assistant and Web-Editor thus supporting cross-agency partnership for mutual benefit. For Dance Base, the working between different dance sectors or practices is fluid. Dance Base works continuously with a range of people from a number of organisations to be able to deliver its activity.

Therefore, the Dance Base beading concept is where each constituent part of the organisation, each cluster of practice, is a bead on a string where: "they overlap in some way and each one of them has a collaborative aspect. [Where] we as the mother ship organisation are delivering those areas have to be collaborative" (K. Stuart, personal communication, October 29, 2010). This is a key point and it reveals that Dance Base sees its role as a 'vessel' that supports, facilitates and enables dance activity through collaborative working. One can thus speak of interplay between the clusters of practice – public classes, professional development and broader participation. The linking and connections is very important to the organisation and operation of Dance Base.

Collaborative connections in core activity

Dance Base divides its core business into three areas of activity: public classes; participation or educational outreach; and professional programmes respectively. I will address the connections across the programmes, further illustrate Stuart's notion of "beading" and reference external collaborations.

The public class programme is open and subdivided into the following areas: courses; weekly drop-in classes; workshops; and holiday schools. The holiday schools encourage young people of school age to come and take part in dance activity at Dance Base. This facility is led by professional artist-educators who have experience in working with young people such as Ashley Jack who is a tutor for the Great Feats participation programme and

other street dance projects for Dance Base. A full range of dance styles and genres are offered for various ages from young children to youth, adult and over 60s, at different levels of ability and for varied learning needs.

An example of collaborative working is the Golden project. This two-year evaluation programme on Dance and Older People has been funded by Creative Scotland and partnership working between three organisations: Dance Base (Golden), West Lothian Council (Dance Development Officer), Arts services (Generation Dance) and Dance House, Glasgow (Still Dancing). This exemplifies a multi-agency project that builds to be a collaborative community (as discussed in Chapter Three) "creating spaces where connections are made" (London, 2012 p. 75). The aim was to gain insight into the impact a weekly dance class would have on the over 60s as well as sharing experience between the three artist-educators leading the respective projects.

Golden was initially set up as a free weekly class for older dancers with an average attendance of 23 during the two-year period April 2010 to July 2012. Deyes, who facilitated and led (with Dance Base artist-teachers) Golden, wanted a performance group for older people in which they could build confidence, fitness, creativity, dance skill and, importantly, "for participants to have a shared interest in the outcome and achievements of the group" (Mason, Bone & Cameron, 2013, p.11) at the end of the two-year period. For Deyes and the participants, as outlined by Mason, Bone and Cameron, shared engagement underpinned the work and one of the key factors that project participants liked was "the framework of involving the dancers in decisions about which dance styles to learn" (2013, p. 120.) Shared decision-making and ownership - "belonging as part of a group" - was key. The three artist-educators met at the beginning and end of year one and again at the end of the second year to share expectations, achievements and challenges across and within the three organisations. This latter forum proved successful in sharing solutions to issues of teaching style, helping build skills across the dance sector (Mason, Bone, & Cameron, 2013, p. 20). Furthermore, the connection between community participant and professional artist-educator, the sharing of decisions and experiences while learning from each other, exemplifies a fluid interplay.

This shared creative endeavour led to members of Golden forming 24 Carat Dance on completion of the project. The shared ownership of material and collective decision-making with Dance Base support had given the group a voice of their own. The project process had

been sufficiently empowering to give the group the skill and confidence to lead their own 24 Carat Dance group. They subsequently performed in Big Dance 2012 and continue to perform in events around Edinburgh including *Luminate*, Scotland's creative ageing festival October 2016.

The development of dance and older people has been reinforced in Creative Scotland's *Unlocking Potential Embracing Ambition 10-year plan* (2014) that "will encourage our funded organisations to develop positive approaches to ensure older people can access arts, creativity and culture in ways that are stimulating and meaningful for them" (Creative Scotland, 2014, p. 42).

A second public class collaboration exists between Edinburgh College and Dance Base as outlined in the Edinburgh College Case study (see pp. 181 to 186), providing on-going collaborative connections between Dance Base and further/higher education such as The Lighthouse Dance Project, as well as artist-educator share residencies for students, performance projects, and work experience across the organisations. Indeed, several Edinburgh College graduates have found permanent employment with Dance Base (see pp. 181-188).

The development of this public class programme brings a necessary income stream into Dance Base. Dance Base maintains that the programme fees remain accessible and free to young people not in employment, education or training, (Dance Base, Dance Base Ltd: Directors Annual Report for the year ended 31 March 2014, pp. 3-5).

With the Participation Programme it is possible to see a different dimension to the Dance Base operation. As stated on the Dance Base website:

> Our participation programme is designed to be as inclusive as possible, working with individuals and groups with a wide range of interests and abilities. We take dance to nurseries, primary and secondary schools, youth groups and adult day centres. We also bring groups to our fabulous studios at Grassmarket for classes and to watch professional company rehearsals. Many of our groups also go to see professional dance shows as part of their introduction to the world of dance. (Dance Base, About the organisation, 2016, para. 7)

The Participation Programme has a remit that centres on giving opportunities to a range of groups especially those who would not otherwise have direct access to dance. Furthermore,

the programme develops links with communities in Edinburgh and the region who may not have access to dance for various reasons focusing on health, wellbeing and education[103]. There website states that over 2,500 people as week take part in Dance Base activities (Dance Base, 2016). Dance Base promotes this Participation Programme as inclusive, working with all ages and capabilities in education, the youth sector and community contexts. An important point here is that Dance Base continues to develop partnerships with a range of service providers in health, including Alzheimer's Scotland, Music in Hospitals and Hearts and Minds, and facilitating workshops with people with early onset dementia, working with Scottish Ballet on Dance for Parkinson's Disease Scotland. Building collaborative connections through multiagency working and sustaining partnerships with social agencies, and other third-sector organisations (trusts, foundations, donors), enable these participatory outreach projects to happen. Creative Scotland's *Review of Dance in Scotland* report endorses Dance Bases's work in "widespread participation in dance through community classes and an outreach programme" (2012, p. 12).

Allan Irvine, a dance artist who had been working in the community sector and moved to Dance Base in 2001, is the Participation Manager. He engages with marginalised groups and has worked with groups such as the Georgie Mills School project, funded in partnership with Youthlink Scotland, Creative Scotland's CashBack for Creativity and The Rock Trust. Georgie Mills is a specialist school for students with a wide range of emotional, social and behavioural issues and the multiagency support enabled Dance Base to work with Georgie Mills's students, staff and social workers to deliver the sessions which developed physical awareness, expression, creativity, esteem and self-confidence.

Passing reference was made earlier to Great Feats which is a youth dance group for people between the ages of 15 – 19 years who are from disadvantaged backgrounds or deemed at risk and excluded for a variety of reasons. Collaborative connections are made through agency partnership with Young Start and Creative Scotland's CashBack for Creativity to secure funding and necessary facilitation support for the group[104]. Dance Base's Great Feats youth worker and participation manager work with referring agencies in social

[103] The information used here on the Participation programme is found on the Dance Base wesbite – Retrieve on May 5, 2017 from http://www.dancebase.co.uk/participation/

[104] Creative Scotland features a webpage on the Great Feats project. Retrieved on March 6, 2014 from http://www.creativescotland.com/explore/read/stories/connecting/2014/cashback-for-creativity/great-feats-talks-about-their-cashback-for-creativity-work

services to ensure individual young people are afforded opportunities to attend. Ashley Jack, one of the Hip Hop/Street Dance artist-teachers on the public class programme, has worked with Great Feats[105]. This is an example of the connection between professional artists working across different Dance Base projects.

Several further projects serve to indicate the scope of the Dance Base participation agenda. The Unusual Suspects is another youth group designed to encourage young males to take up dance activity, raising participation levels in boys' dance and Mini Jackers for primary school age. In addition to Golden and 24 Carat other projects for seniors such as Older People (run in conjunction with supported housing projects) and The Old Towners (in partnership with the City of Edinburgh Council's Day Services Team) serve to increase physical and mental activity and overall wellbeing.

Lastly, Early Years had been funded from 2009 to 2012 in partnership with the Cattanach Charitable Trust, a programme for parents and carers of young children in less affluent areas of Edinburgh such as South Edinburgh, Craigmillar and Wester Hailes. Dance Base worked with families in their own community and neighbourhood centres building relationships between parents/carers and their children to develop and enhance communication, interaction, dance expression and creativity. Social and early years specialists supported these sessions alongside the Dance Base teaching staff[106]. Dance Base continues to "work in partnership with children's centres in deprived areas" (Dance Base, Dance Base Ltd: Directors Annual Report for the year ended 31 March 2014, p. 3). Cross-sector collaboration has been an essential strategy in releasing many of Dance Base's community and outreach projects. The executive summary to the *Review of Dance in Scotland* states: "The Scottish Government's commitment to Get Scotland Dancing provides the policy context to embed dance across government agendas including culture, health and physical activity, education and community development" (2012, p. 5).

Therefore, Get Scotland Dancing as outlined in Chapter Two, gave impetus for the increase in cross-sector and multi-agency collaboration. Across the broad range of projects presented, Dance Base have been able to facilitate partnership programmes with education,

[105] Dance Base video https://vimeo.com/41934861. Retrieved on August 9, 2016.
[106] Unfortunately in 2013 funding ceased and Dance Base can only offer Early Years classes on its public class programme.

social and/or health services and government schemes as well as specialist charities, in order to deliver safe and appropriate dance activity.

The Professional Support Programme forms the third core activity for Dance Base. In addition to the public classes and participation programmes, they offer, "A professional support programme, supporting and promoting professional dancers through classes, workshops and performance opportunities, including a Fringe Festival platform, continued professional development and management resources"[107].

The Dancers Emerging Bursary Scheme provides support to encourage young artists to develop their skills, knowledge and practice within the safety net of Dance Base. This continuing professional development programme, mentored by experienced professional dance artists such as Alan Greig (see p. 142), has been shaped to provide a range of initiatives and services for professional dance artist development. This includes studio space and time to make new work, opportunities to take classes for dancers in order to keep up their physical skill and further develop skills such as participatory dance practice, mentoring, and arts management support. Over the past few years, some graduates from dance courses at Edinburgh College, have had a place on the Dancers Emerging Bursary Scheme.

Another part of the professional programme is the artists' residencies. Core funding[108] from Creative Scotland goes into the Dancers Emerging Bursary Scheme, residencies, Fringe Festival programme and international mentoring - such as Alan Greig undertaking a solo piece at the EXPO project in Shanghai. Dance artists and companies in residence at Dance Base create new work while simultaneously teaching and feeding into the public class programme. This exemplifies Stuart's notion earlier of "beading", one programme feeding into another. By way of example Michael Popper taught professional level classes and workshops (as part of the public programme which Edinburgh College dance students and staff were able to attend) and shared his work to an audience which included artists, community class attendees, teachers, lecturers, and around 20 full-time dance students from Edinburgh College mentioned in Edinburgh College case study. A cross

[107]Information concerning Dance Base Public Class programme. Retrieved on October 7, 2016 from http://www.dancebase.co.uk/about/about-the-organisation-78

[108] Dance Base received £328,000 from Creative Scotland in 2014. Retrieved on August 4, 2016 from http://serv1.datalog.co.uk/docs/SC145736_DANCE-BASE-LIMITED_2014-03-31.pdf
Funding for three years 2015-2018 - £1,225,00. Retrieved on August 4, 2016 from http://www.creativescotland.com/__data/assets/pdf_file/0004/29227/Portfolio-of-Regularly-Funded-Organisations-2015-18.pdf

section of the Edinburgh dance community does attend these events illustrating another channel of collaborative connection between professional artists, dance students, educators and community participants.

What is interesting is that Dance Base has maintained a short-term/project based strategy for the artist residencies, rather than having an attached company permanently "housed" at Dance Base. Deyes maintained this for Dance Base from the opening of the building as she has wanted to give opportunities to a range of professional dance artists not just one or two. Thus, Dance Base had made a professional dance policy decision, that of giving access to all. On the other hand, the Catalyst Dance Management programme is the way that Dance Base maintains more of a consistent strategy of professional dance support for selected artists. Therefore, the broad principles enshrined by the Dancers Emerging Bursary Scheme scheme and its associated residencies have been further shaped through Catalyst Dance Management funded from a separate grant from Creative Scotland.

Catalyst developed from a small pilot project in 2006 "into a unique resource for the professional dance community in Scotland, contributing vital skills to smaller companies, emergent and established artists who cannot afford full-time administrators, producers or company managers"[109]. Catalyst works strategically with artists over a longer period of time. This enables Catalyst (as mentioned on Dance Base website), to contribute to "the on-going development of their work and vision" and "encouraging trusting relationships to be formed into lasting partnerships". Vicky Rutherford[110] Catalyst manager (until 2016) states: "you gel with the artists and feel connected to their work and ideas" (V. Rutherford, personal communication, October 29, 2010) as a community of practice. For her, working with artists is centred upon "relationship-based working" a collaborative pattern that is complementary between Rutherford and the artist. In building this creative collaboration, Catalyst have to understand and connect with the artist/company and the work they do in order to help produce and present their work to partners, funders and venues. It is "an integrated support structure which seeks to match work with audiences and to develop existing and new audiences for dance and Scottish choreographic output" (V. Rutherford, personal interview, October 29, 2010). One of the tensions that arises from the way Catalyst works is that

[109] Information about Catalyst on Dance Base website. Retrieved on September 15, 2016 from http://www.dancebase.co.uk/catalyst/what-we-do-206
[110] She changed her name to Rutherford-O'Leary in 2012

Rutherford feels she may wish to work with a particular artist or company which might be disallowed by funding regulation or which may not sit within Dance Base policy as Catalyst has to work within a policy framework. Funding from Creative Scotland to Dance Base to help finance extra Catalyst support was £24,000. It should be noted that Dance Base does give Catalyst some of Dance Base's core funding support.

Forming agency partnerships for artists/companies is a key strategic goal for Catalyst and for Dance Base. These national and international connections are an important aspect of Dance Bases's position as a national centre for dance in Scotland. This is reaffirmed in Creative Scotland's corporate plan *Investing in Scotland's creative future* 2011-2014 "to encourage collaboration in key sectors" in artistic production (2011, p. 34).

The following detailed consideration of the Big Dance Edinburgh project explores how the multiple Dance Base agendas can be brought together and harnessed to build a future for dance in local, national and international communities. Big Dance Edinburgh 2012 and the other Big Dance Scotland projects were part of the Get Scotland Dancing campaign, which was, in turn, part of the London 2012 Cultural Olympiad celebrations.

Background to Get Scotland Dancing and Big Dance Edinburgh 2012

Big Dance, as a UK wide initiative, had been originally instigated as far back as 2006 and by 2012 was a national organisation facilitated by the Foundation for Community Dance and clearly aligned with the London 2012 Cultural Olympiad and London's Legacy Trust UK programme. Get Scotland Dancing *Active Nation*, on the other hand, was launched on October 5, 2010 as outlined in Chapter Two, pp. 92 - 94. Fiona Hyslop, Culture Minister at that time, advocated that the Scottish Government wanted to find a way to get more people active and participating in dance in the run up to the Commonwealth 2014 games; the legacy thereafter has been to encourage people and communities to participate in dancing: "to inspire Scots to increase their physical activity and live longer, healthier lives"[111].

Creative Scotland gave £1.5 million from the National Lottery to the Get Scotland Dancing campaign for the period commencing in 2011 prior to London 2012 through to and including the 2014 Commonwealth Games (Allenby, 2014, p. 6). As stated in the 2011 Federation of Scottish Theatre report, dance participation was key and development was to

[111]New release launch on Get Scotland Dancing. Retreived on October 5, 2010 http://www.scotland.gov.uk/News/Releases/2010/10/05151239

include community dance, professional dance, schools and dance training centres and an inclusive strategy for dance[112] (2011, p. 3). The dance field came together to lobby for dance in Scotland at the Scottish Executive level prompting the Federation of Scottish Theatre report and the Get Scotland Dancing initiative. This dance group's members were from professional dance companies, Creative Scotland, agencies, venues, education, and community practice. Collaborative working - like the 2006 Dance Manifesto in England - brought together all the dance sectors. The Scottish Government on August 5, 2016 states: "Working with Scotland's key dance organisations, Get Scotland Dancing will bring together professional and amateur dancers of all ages to dance in public spaces in our towns, villages and cities – bringing dance to the people and people to dance"[113].

From the outset it was clear that multi-agency partnerships would have to be formed for the Get Scotland Dancing campaign to work. James Allenby (Communications and Development Officer at Dance Base till 2011) who led the Get Scotland Dancing campaign states: "partnerships are at the core of [Get Scotland Dancing] and we believe that by engaging more collaborators we can make the programme more exciting, more vibrant and truly national" (Allenby, 2014, p. 6).

Creative Scotland appointed Leonie Bell as Scotland's Creative Programmer for the London 2012 Festival and Cultural Olympiad. Bell appreciated that Scotland had a unique opportunity to facilitate cultural leadership during the transitional period from the London 2012 Olympic and Paralympic Games to the 2014 Glasgow Commonwealth Games. In the Forward to *Learning from Scotland's London 2012 Cultural Programme* she made clear that Creative Scotland's lead on the project required a "coherent approach" to enable the "delivery of a cultural programme of activity in partnership with Scotland's cultural sector" and to develop "UK and international cultural collaborations" as part of the programme (Bell, 2013, p. 3). In order to achieve a cohesive dance strategy, six dance centres or "hubs" were selected by Creative Scotland and given £240,000 to divide between them by Creative Scotland's Get Scotland Dancing for dance development during 2011/2012. The six regional programming partners were: Dance Base, Edinburgh; City Moves, Aberdeen; Dance House,

[112] On November 3, 2011 the *Dance in Scotland: An overview to inform and inspire* report was published by the Federation of Scottish Theatre

[113] The Scottish Government web page on Get Scotland Dancing. Retrieved on September 15, 2016 from http://www.gov.scot/Topics/ArtsCultureSport/Sport/MajorEvents/Glasgow-2014/Commonwealth-games/Indicators/GSD

Glasgow; Dundee Dance Partnership; Eden Court, Inverness; and Macrobert, Stirling. Creative Scotland charged Dance Base with ensuring artistic congruence and effective collaborative working with and between all the six dance hubs in Big Dance Scotland 2012. Supplemental funding was also offered to each hub for specific Big Dance Scotland 2012 celebrations and the related Big Dance Schools Pledge. A final tranche of funding was then offered to specific artist projects in local authorities (run by various Dance Development Officers and Dance Artist in Residence schemes). This cumulative initiative was intended to kick-start Scotland towards and into the Commonwealth Games in 2014. Big Dance Edinburgh was a small part of that complex of partnership activity.

The Event (2012)

Dance Base facilitated Big Dance Edinburgh on 30th June and 1st July 2012[114], across seven venues around the City. The weekend was very much like a dance festival in which dance groups from all over the City and surrounding area were given the opportunity to participate and/or perform. It began with early morning yoga classes open to all in St. Andrew Square, a fresh, calming and gentle physical beginning to the day. Classes at workshops commenced at the Dance Base studios (10am to 5pm in over 40 styles of dance) from professional dance open-audition "tasters" to participatory classes, performances by Dance Base aerial groups and burlesque classes. Dance Base and the City of Edinburgh Council had erected platform stages on Castle Street, The Grassmarket, and at St. Andrew Square. Performances there included Dance Bases's Dirty Dancing performance group, street dance, b-boy and girl crews with impromptu public participation and a street dance taster session by the Dance Base participation manager Allan Irvine for 7 to 12 year olds. Scottish country dancing displays were provided by members of the Royal Scottish Country Dance Association along with participation sessions for the public.

The Grassmarket performances outside the Dance Base building included Dance Base's own community public class groups and participation groups such as Great Feats, Unusual Suspects, Old Towners, local school groups who work with Dance Base and 24 Carat Dance, the over-60s dance group formed by participants from Deyes' Golden project

[114] *Get Scotland Dancing: Big Dance Edinburgh 2012* brochure outlines all the groups, performances, venues and times over the two days. Retrieved on May 5, 2017 from http://www.layc.org.uk/wp-content/uploads/2012/07/BigDanceEdinMapWeb.pdf

group mentioned earlier. 24 Carat Dance choreographed their own work inspired by the Olympics history called, *We are Golden!*[115] The National Museum of Scotland hosted workshops, talks and screenings and there were pop-up dance performances along Rose Street to *Flash Mob the Musical* encouraging the public to join in. These pop up performances included dancers of all ages, both community and professional. Harvey Nichols hosted short demonstrations of Hip-hop throughout the day. On Saturday evening a Castle Rocks Park Jam breakdance took place at St Andrew Square Gardens. The final part of the day on Saturday formed the *BIG Dance-along movie* where everyone could participate to the Dirty Dancing group on film.

Sunday had the same format with different dancing schools and community groups performing at the various location stages. Here is an example of one of the performance groups[116]. The climax of the Big Dance Edinburgh 2012 weekend culminated in the *BIG Tea Dance* World record attempt led by professional dancers, Fly Right Dance Company. Although the *BIG Tea Dance* did not succeed in breaking Glasgow's George Square 2010 record, the event was filled with a dancing public. The weekend of Big Dance Edinburgh activity was about people enjoying dance of all styles and genres including performers and participants of all ages, levels and abilities. The aim to be as inclusive as possible was a central remit of the project reinforcing the Get Scotland Dancing initiative.

Agency collaboration: Building partnerships

Overall, Big Dance in Scotland had more than 190 performances that took place at 14 locations around Scotland. Get Scotland Dancing's involvement in London 2012 Cultural Olympiad celebrations was one of the case studies in the McGillivray and McPherson (2013) *Evaluating Scotland's London 2012 Cultural Programme* report. Get Scotland Dancing delivered its Big Dance Scotland's programme in the main cities and "local authority areas" developing "new partnerships within and across the 6 dance hubs in Scotland". They had an above average partnership formation in comparison to the study average of 4.6. Whilst it was reported that the main partnership formation was mainly urban to urban, a key highlight was

[115] 24 Carat Dance group performance at *Luminate*. Retrieved on August 23, 2015 from STV (Scottish Television) http://news.stv.tv/east-central/193914-golden-olympic-legacy-lives-on-with-24-carat-performance-at-luminate/

[116] Example of one of the dance groups at Big Dance Edinburgh 2012 – Angela Watson School of Dance. Retrieved on August 17, 2016 from https://www.youtube.com/watch?v=V3gqlZow6Ek).

that the organisations were helping each other to reach new audiences (McGillvrey & McPherson, 2013, p.89.) "Given their remit was to increase participation and demand across Scotland, this is a positive outcome for the project" (2013, p. 89).

The remit of Get Scotland Dancing and the six hubs was getting more people "active and [to] participate in dance" (McGillvrey & McPherson, 2013, p. 86). Collaborating with Big Dance ensured a cohesive artistic plan and provided an existing network that the six hubs could build upon. McGillivray and McPherson 2013 say that Get Scotland Dancing delivered its programme in the main cities and "local authority areas" developing collaboration between new arts hubs partners such as Eden Court Theatre, Inverness and MacRobert Arts Centre, Stirling to work with City Moves, Aberdeen, Dance Base, Edinburgh, and Dance House, Glasgow. They go on to say that "all the hubs were keen to continue working with one another and highlighted the strength in sharing ideas and engagement strategies" (p.89). That the dance hubs wanted to continue to develop their collaborative partnership beyond London 2012 was a key driver in ensuring the six dance hubs had a coherent artistic plan and a stronger national network. This would enable collaborative working extending towards a legacy and the Glasgow Commonwealth Games in 2014. Creative Scotland wanted (stated in its Review of Dance in Scotland 2012) "to create an inclusive celebration of dance across Scotland, linking into the wider UK, and marking Scotland's place in the world" (Creative Scotland, 2012, p. 16); this "collaboration as policy" is reminiscent of the "discourse of joined-up government" agenda presented in Chapter Three (Williams, 2012). Get Scotland Dancing's campaign was about "bringing together professional, community and aspiring dancers of all ages" (Creative Scotland, 2012, p. 16) and that "activity was centered on funded organisations [such as Dance Base] with external partnerships in order to bolster the sector" (p. 16).

Organisational collaboration through building multiagency partnership and cross-sector working between Get Scotland Dancing, Dance Base and the other five dance hubs enabled shared purpose and shared engagement towards the common goal of getting as many people across the dance sectors, and from the wider public, to participate in dance. Indeed, "41,585 took part as audiences and nearly 6000 were engaged further as participants" (McGillivray & McPherson, 2013, p. 87). Dance Base's Annual Report 2012-2013 outlined that Big Dance Edinburgh was the largest celebration of dance in Scotland to date. There

were 1380 performers and over 24,000 audience members either watching or joining in. Dance participants (performers and workshop groups) came from Dance Base's public classes, performance groups, participation programmes and numerous private dance schools, dance associations, community groups, schools, colleges and voluntary organisations taking part.

> Dance Base for example, involved all their community programme and pathways between their groups and classes. They worked with youth groups that were at risk and this was funded through the Cashback for Creativity programme … £25,000 per year for three years, ensuring that the programme would extend beyond 2014 (McGillvrey & McPherson, 2013, p. 87).

Evaluation

The notion of getting people active and participating in dance was a key objective of the Get Scotland Dancing initiative for Big Dance Scotland. Dance Base had enabled the weekend of dance participation through organisational collaboration with all the different groups, associations, schools, clubs and agencies. Dance Base had been able to establish a network of connections with all the dance sectors from the maintained, private, voluntary, community and professional sectors in putting on the weekend. Through organisational collaboration the aim of the project was achieved: to have as many people as possible sharing and participating in dance on as wide and inclusive a scale as possible. Deyes commented that she made new partnerships with dance groups and organisations she did not know existed. Dance Base had increased its network of local/regional dance connections.

Organisational collaboration was a major project focus creating multi-agency partnerships with Get Scotland Dancing and the other five hubs as well as having an important local dimension for Dance Base. Collaboration with and between professional artists, practitioners, educators, dance teachers, school teachers, performers and community dancers, a cross-over between the groups and range of ages from school age to over 60 exemplifies the network of connections. Through the Get Scotland Dancing campaign, various collaborations were formed in extending dance participation across Scotland. As presented in Chapter Three with reference to John-Steiner et al. the realisation of what they term "true collaboration" has to 'represent [at least] complementary domains of expertise'

and in this case the whole of the dance sector working together as an inclusive community of practice.

Due to the "coverage" of Big Dance Edinburgh in the centre of the City, the project ignited further interest from education via the Sport Scotland organisation Active Schools and a subsequent partnership between Dance Base, Active Schools and Edinburgh's Festival Theatre to increase dance participation particularly with young people who had not been involved with dance before. *Dance Fest* 2014 to 2015 (as it became known) had 5 choreographers from Dance Base who went into 10 schools creating dance work based on the values and qualities from the Commonwealth. All the new pieces and groups performed at the Festival Theatre. Additionally, each school put forward two of their own students as dance champions to undertake the Dance Leadership Level 1 course. They would then be able to share this experience with other members of their own community.

Other education partnerships include the Commonwealth Games Handover wherein Dance Base worked with 90 children from three primary schools coming together to perform outside in Festival Square, Edinburgh. Furthermore, in partnership with Scottish Ballet and The Big Dance Pledge, Scottish Ballet members and Dance Base staff worked with over 400 young people from local schools and Dance Base groups, who performed on The Mound as part of a Commonwealth Games celebration in May 2014.

Summary

Dance Base is expanding its network in order to facilitate and support its "vessel" of work. As the national centre for dance in Scotland, it has a remit to support the wider dance community as well as locally focused need. It remains the case that Dance Base is fundamentally an enabling organisation. Therefore, this examination of the network of connections has been centred on (as stated at the onset of this case study) and has evidenced collaboration as a fundamental policy driven imperative (Murray, 2016; Kunst, 2010) for cross-sector and multi-agency collaboration. As presented on the Dance Base website 'About the organisation' illustrated earlier, Dance Base "cultivates a future for dance" both locally and further afield. Evidence of this is in the connections through multiagency partnerships in its own core Dance Base outreach and community projects outlined in the case study and collaborative working with Get Scotland Dancing and the other five dance hubs on Big

Dance Scotland 2012. Furthermore, Dance Base is an enabling house with studios, facilities and support for dance development with the professional programme residencies and Catalyst Dance Management and relies on what Stuart calls the "beading concept", one area of practice linking with another, supporting and facilitating a network of connections between the core programmes of activity. Through organisational collaboration, Dance Base creates cross-sector and multiagency collaboration with local authorities, governmental agencies, cultural organisations, sports organisations, other dance agencies, further education, higher education, trusts, funds and charities. Dance Base facilitates participation (outreach) programmes such as Georgie Mills School project, Great Feats, Early Years, *Dance Fest* and Big Dance Pledge, to the public class programme with Golden and The Lighthouse Dance Project with Edinburgh College. The continued relationship with Edinburgh College (evidenced also in Edinburgh College case study) and other higher education institutions, such as Queen Margaret, is mutually beneficial. Alongside the professional programme and working with Catalyst who help to facilitate creative projects with artists such as Alan Greig and make the links between artists and community participants, students and school children. Big Dance Edinburgh 2012 fulfilled Scottish Executive's policy and Creative Scotland's goal to "Get More People Dancing". The event reached out to new audiences and participating groups in the wider dance community, many of whom were new to Dance Base, as well as connections between Dance Base's own three core programmes of activity and improved relations and partnership with other dance agencies. In conclusion here, the case study findings illustrate Dance Base's own concept of "beading", a network of connections with and between community, educational initiatives, and professional artists.

CONCLUSION

HISTORICAL STRANDS

The late Peter Brinson demonstrated great vision in his *Dance as education: towards a national dance culture* published in 1991, in which he described the historical relationship between UK dance policy and the evolving British dance sectors. “Today, in order to seize the opportunities, as well as resist the possible destruction of much of what has been achieved, the great and small organisations of this culture need to work together” (1991, p. 151). Brinson’s detailed account of the development and position of UK dance up until the 1990s did (and still does) reflect reality rather than reification. With this in mind, it was the investigation of the further evolution in British dance after 1991 based on his plea, in combination with key cited literature (e.g., Burns and Harrison) and the changed arts infrastructure and financial circumstances in the arts, which inspired this research. It is noteworthy that in 2006 the *Dance Manifesto* produced by Dance UK, not only fought for dance’s position within the arts but also demanded that the dance industry work together. Furthermore, the launch of One Dance UK as “the national body for dance” on 7th December 2015, “a single voice for dance” and vehicle for “advocacy to policy makers and politicians” (One Dance UK, 2016), has reconfirmed the industry’s resolve to both continue to be listened to and, more importantly for this research, to assure that dance organisations work together by way of a network of connections.

The three priority areas identified in the government response (HC 587) to the 2004 DCMS report into dance which Burns and Harrison presented are crucially the three sectors on which I have focused: Developing pathways [Dance education], Supporting the art form [Professional dance] and Healthy living and participation [Community dance]. My methodical classification of the three dance sectors and the investigated network of connections are further confirmed by the absolute ease of discourse with my peers throughout the researching and writing process. Never once has anyone questioned the realities or validity of the division of focus as presented in my initial chapters and the present importance of an overview to understand the interdependent emergent dance ecology.

With the development of ballet as the dominant genre from the early twentieth century up until the 1960s, dance achieved recognition and acceptance as an art form within the

corridors of the arts establishment. With the respectability of ballet, modern dance began to find a presence with the likes of Atkinson, Burrowes, Morris and their British contemporaries. The arrival of Jooss, Leeder and Laban enabled contemporary dance to achieve authority in the arts landscape of the 1930s, 1940s, and 1950s. This diversity in turn paved the way for the influence and establishment of US modern dance in the UK from the 1960s.

The influence of Graham and Cunningham cannot be underestimated. The re-shaping of Rambert Dance Company in the 1960s and the formation of the London Contemporary Dance Theatre by Cohan and Howard was a push for experimentation and choreographic development. Postmodern dance development within the British New Dance movement began at almost the same time and itself achieved greater authority during the 1970s. The work of Rambert Dance Company and particularly London Contemporary Dance Theatre during the same decade, touring outside of London to undertake residencies in the regions and communities of England, established a network of connections with school teachers, college and university lecturers and regional venues. Higher education had fostered the early development of contemporary dance in the UK well before the arrival of Graham - for example Burrowes during the 1930s (in studying with Wigman) and Jooss, Leeder and Laban during the 1940s. But the work of London Contemporary Dance Theatre in the 70's, in connecting UK professional contemporary dance with the new higher education subject departments and regional community arts activity, was equally as significant.

Within higher education, meanwhile, pioneers like Rosemary Butcher, Mary Fulkerson and association with the X6 Collective pushed a New Dance movement, moving dance outside of conventional theatre environments to alternative spaces. Their passionate protest for cultural democracy, that dance was more than the highly virtuosic forms of ballet or mainstream contemporary, their re-embrace of dance as an absolutely protean form, were central to their beliefs and ideas. The development of a British postmodern dance scene went hand in hand with a community arts philosophy - the drive for an animated culture. As we have seen, the early dance animateurs worked with professional dance artists, community groups, schools and higher education to raise the profile of contemporary dance and increase opportunities for dance participation, education and training. By the 1980s the three dance

sectors were immediately recognisable but individuals and individual projects were also working across them.

The formation of the Regional Arts Boards in early 1990s from Regional Arts Associations who were established after the Arts Council of Great Britain wanted to give more regionally centred democratic direction from the 1950s were dissolved by 2002. From a dance perspective, however, the subsequent development of the first series of National Dance Agencies across the UK signalled a serious effort at joined-up thinking. Nearly all National Dance Agencies built up upon the work of the regionally based animateurs. NDAs became regional centres of dance development for professional contemporary dance touring, artist development and dance participation. At the same time higher education saw an increase in the number of dance degrees and, as a consequence, the number of small-scale contemporary dance companies kept increasing. (Of course the growth in higher education *per se* owed nothing to the National Dance Agencies, but the coincidental beginnings of mass higher education in the UK and the opening up of the curriculum also had a part to play.) Notwithstanding, it is worth re-emphasising the impact of these national dance agencies and the sheer volume of participation in dance that was both cause and effect of this development.

This has raised other issues and it is now a priority for policy makers to maintain "standards in excellence" (a very 21st century usage) for young people and in dance teaching. Initiatives such as the National Centres for Advanced Training, the Foundation for Community Dance's "Passport to Practice" and the National Occupational Standards Dance Leadership qualification were all launched. The Dance Training and Accreditation Project report in 2008 led to the Diploma in Dance Teaching and Learning validated by Trinity Laban and launched in 2010. Government, education and public arts agencies were all involved in developing professionalisation in UK dance through consensus around accepted practices in higher education, community dance and professional contemporary dance performance.

Turning to more recent events in education, England saw the DfE/DCMS 2012 *Cultural Education* plan and despite an effort by Arts Council England in launching *The Cultural Education Challenge* in October 2015, dance in formal education in English schools has not fared well. Academies and free schools have been on the increase since 2010 and with honourable exceptions don't appear to prioritise the arts. Furthermore, English Baccalaureate

plans are to be fully implemented by 2020 and the new qualification does not give position or credence to the arts. GCSE Dance has already seen a decrease in take up of 32% since 2010 (One Dance UK, August 31, 2015). Arts teachers had voiced their concerns and difficulties in *Curriculum for all?* a research report produced by a research team from Kings College London for the National Union of Teachers in 2016. Teachers describe a narrowing of the curriculum; fewer pupils wanting or being encouraged to take arts subjects; a decrease in the number of students sitting GCSE arts subjects; many arts subjects being time-tabled against each other so students could only take one; and cuts in resource allocation and staffing. North of the border, Scotland has fared better in this respect with its own, separate education system. The *Curriculum for Excellence* was published on February 11, 2011 by the Scottish Government and also outlined National Qualification emphasis on numeracy and literacy. There is evidence that pupils in Scotland are also being entered for fewer examinations although it does not appear that the arts subjects have suffered unduly, as is currently the picture in England.

Amidst all of this, higher education has also had its challenges with the new *Teaching Excellence Framework* announced in 2015. This new quality system proposed by the Government is an attempt to ensure that the rise in student fees in English Universities represents value for money. This Teaching Excellence Framework is adopting its "measuring stick" from individual university performance in a range of metrics, themselves based on: the National Student Satisfaction survey; recruitment of students; student retention; graduate employment statistics; and moves forthwith to bring in analysis of performance at subject level. I regard it as unlikely that this will facilitate the honouring, by individual university departments, of the kind of contact hours required by practice based arts disciplines. Furthermore, if we "join up the dots" here for a moment, returning briefly to look at the number of pupils in England taking A Levels in performing or expressive arts subjects, there has been a further decrease of 15% in 2016 as outlined by Matthew Hemley from *The Stage* on-line (August 19, 2016). All of this recent destabilisation has had an impact on higher education with decreasing numbers of students applying for arts subjects. The situation remains problematic and I am sure there will be more debate and unrest to follow. Therefore, the decrease in young people studying dance at school has had an impact on applications in further and higher education, even with the BTEC courses. Macro-policy is not joined up and

this challenges some very positive cultural and arts education developments. It will be some time before the full significance is felt.

POLICY, COLLABORATION AND CONTEMPORARY PRACTICE

The various arts establishment re-structures such as the dissolution of the Regional Arts Boards and the re-structure of The Arts Council of England in 2001; the advent of Arts Council England with nine regional offices; the dissolution of the Scottish Arts Council and the establishment of Creative Scotland in 2010 have all been of importance to this inquiry. Driven by financial and social imperatives, government policy has dictated the direction of public arts subsidy as presented in Chapter Two. Looking at the years just before and leading up to the commencement of this PhD research, financial constraints have been evident - for example, in Chapter Two (pp. 82 - 114), the government freeze on funding to Arts Council England from 2005 to 2008 and the global financial crisis with funding cuts announced in 2007 to the 10% cut in Scotland's culture budget in 2015. As a result, there has been a move to encourage arts organisations, companies and individuals to work together to find more "mixed funding for arts and culture including philanthropy and fundraising" (DCMS, & DfE, May 8, 2015). But this isn't by any means straightforward.

Writing in 2014 Judith Mackrell stated in The Guardian on-line that the "overall arts budget [is] down from £341.4m to £339.5m" although dance received a "9.4% increase in NPO [National Portfolio Funding], upping its slice from 11 to 12%" (July 1, 2014). She went on to say that Arts Council England was developing a strategy towards "building a more secure network for dance across England, brokering relationships between large and small organisations, creating links between individual companies, theatres and regional dance agencies that should give the still-fragile dance ecology a firmer base" (July 1, 2014). By 2015, the Arts Council England's budget from the DCMS was protected and the Government spending review specified £4m to be given for the development of a new Birmingham Dance Hub. Unfortunately, local authority funding cuts were becoming an issue whereby regional arts organisations were suffering. Mark Brown from *The Guardian* on December 15, 2016 quoted Darren Henley, Arts Council England's chief executive who claimed, "shifting investment outside of London…diversifying income streams, and ensuring more people

benefit from our investment" demonstrated the Arts Council continuing commitment to work with regional "partners" to build stronger relationships and implement strategies to provide "arts and culture across the country" (December 15, 2016). The Arts Council were indeed following their Corporate Plan 2015 – 2018 by investing £3m in a new Creative Local Growth fund to develop enterprise in localities outside of London (Arts Council England, 2015, p. 23).

North of the border, Scotland had seen an increase in its three year funding portfolio from £90m to £100m for 2015 to 2018 as Liz Hill and Francis Richens reported in *Arts Professional* on-line on October 30, 2014. Janet Archer, chief executive of Creative Scotland, is quoted in their article stating: "I'm particularly pleased that this portfolio has a greater geographical spread than in previous years with organisations based in 21 local authority areas and more than three quarters of them operating beyond their base location, reaching audiences across the country" (October 30, 2014). Indeed, when many theatres and venues were enduring funding cuts, dance appeared to be favoured. Hugh Kerr was able to report on November 12, 2014, that "Dance Base in Edinburgh got an increase of 24.5 per cent to £408,000 a year" (Newsnet.scot, 2014). On 16 December 2015, Phil Miller, from The Herald newspaper, posted an article that the Scottish Government had announced a cultural spending cut from £170.2m to £154.1m for 2016/17 and that Creative Scotland would have to adjust its budgets accordingly, working out at an approximate reduction of 3.6% for its Grant in Aid budget and its Regular Funded Clients. An immediate announcement was made by Creative Scotland on December 22, 2015 to say that, "following careful budgeting, we do not plan to pass on any cuts to Regularly Funded Organisations in 2016/17…we will achieve the necessary budget reductions, which total £1.2m, by making efficiency savings to our own operations and through careful phasing of the funds we distribute" (Creative Scotland, 2015). All in all the result was not catastrophic.

But to return again to my central thesis, changing policy has consistently placed an increasing emphasis on collaboration as highly desirable or even pre-requisite for receipt of support. At the beginning of the thesis it had been my presupposition that there existed a centrally constructed and manipulated drive towards greater collaboration that was more financially than artistically driven. In other words, I believed that collaboration placed financial considerations over the development of dance and that emergent policy sought to

manipulate the directions in which dance might evolve. Unsurprisingly - as will be clear by now - the facts are fortunately subtler.

The most substantial tension has arisen due to (real and perceived) pressure from government to emphasise the instrumental over the intrinsic value of the arts. As Hewison states: "The arts had to satisfy health, education, employment, and the reduction of crime - not truth, beauty or a sense of the sublime" (2010, p. 2). But of course there are ways in which both the higher education sector and the community arts sector in particular have benefitted from that very instrumentalism. Not least it has supported continued expansion of the dance industry. The professional dance sector has benefitted from working with community dance and higher education while occasionally attacking the very instrumentalism that made such collaboration possible. Furthermore, a real downside for professional dance - emerging as early as the 1982 dance in higher education conference - has been the need for appropriate support for dance practice in higher education.

As the dance sector overall continued to expand, the conservatoires have not always reflected the breadth of new employment opportunities as well as the rest of the higher education sector. Conversely, there have been realistic fears about the quality of traditional dance training for discipline mastery and the balancing act within university arts curricula where the scholarly and conceptual both fight for their share of student time and of course, modular constraints within the university structure. In fact the concerns from the professional dance sector in this regard are a small part of the longstanding issue concerning employability and the relevance of "graduateness" for their particular needs. In the past the universities were often dismissive of the vocational approach and as one might put it, the "oven ready" workers rather than those who have developed more traditional critical knowledge within the universities. In dance terms the development of practice as a scholarly framework has developed from that time onwards but the interface of scholarship and dance as an integrated practice is not yet a closed matter.

A key turning point was the 2004 DCMS report into dance and the government response. It was the first time that dance had been given taxonomic recognition within high-level government. From this inquiry a collective position of advocacy grew in UK dance with a major call to action with the shaping of the Dance Manifesto in 2006. This has been the catalyst for subsequent reviews of dance education in schools, youth dance, higher education

dance, regional dance agencies, dance inclusion and participation and national reviews for both England and Scotland. During this time of growth in participation, the health of dance has been unequivocally celebrated in the most overt ways through instrumental action. Take the biennial Big Dance initiative from 2006 for example, or Big Dance as a major part of the Cultural Olympiad from 2010, or the launch of the Get Scotland Dancing campaign the same year. As exemplified in the reviews and reports cited earlier the intrinsic benefits of performing and making dance were widely received as exceeding the merely instrumental. Equally, by 2008, higher education dance had presented recommendations in consultation with the wider dance field to develop dance graduates with education and skills requisite for the demands of the profession. Furthermore, a partnership between the Arts Council of England and the higher Education Institutions has since developed with the cultural knowledge project and associated symposium in 2013 and the government white paper in 2015. By 2016 we see a grand launch in Leeds of a new scheme - partnership between higher education and the culture sector, evidence of policy driven collaborative working at its most explicit.

When looking at dance policy and practice related to both community and professional dance, the dance agencies have been moulded by their own histories, contexts and connections. Of course, the funding they receive comes with certain parameters and remits that dictate the kind of practice they engage with but perhaps that kind of practice is not so different from their idealised vision of practice? It seems to me that policy and practice now go hand in hand to a greater extent than I had initially anticipated or foreseen although I will summarise my case studies shortly and demonstrate again that these are by no means utopian. Collaborative connections between artists, educators, community practitioners, participants, audiences and other agencies are all part of how our dance organisations now fulfil their remit. I cited Williams (2012, p. 37) earlier that "the boundary spanning role in public sector, multi-organisational environments that are interdependent, interrelated, connected and part of a network" has been successful in achieving collaboration in public policy and practice. I would not go so far as "have been successful" but optimistically I suggest they "are being" successful.

Professional dance, community dance and higher education dance have forged their own histories and become discrete performative discourses. Any initial concern I held over

the reification of these sectors has been dispelled by sufficiently underpinning reality to be the subject of shared professional understanding and government policy. The existence of the sectors initially facilitated and encouraged an independence of thought and a concentration on diversity that otherwise might not have existed and which has led, in turn, to some outstanding practice. The establishment of policy initiatives, whether or not premised entirely on financial and fiscal constraints, has subsequently encouraged people to work together. This in turn opens up the new dance ecology with its plethora of specific, detailed, complex and rich interactions that might otherwise have been unimagined, unrealised, dormant or even inconceivable. There are tensions between historic conditions of separate endeavour and emergent semi-centralised policy-driven collaboration but what I have discovered seems more fruitful than I had anticipated.

CASE STUDY REFLECTION

I had initially wondered whether a by-product of this thesis might be insight into cross-border differences around the relative efficacy of English or Scottish arts policy. This has turned out to be less important although given my background it has been personally helpful to make the comparison. By way of control I would confirm no obvious difference although at almost any given moment it would have been possible to detect greener grass on one side of the fence or the other (but with no one side remaining consistently greener for any length of time).

A second caveat is the choice of the case studies. Let me re-state the following from my introduction to the case studies. The two selected dance agencies are regarded as successful models of innovative and reflective practice. They are rooted in supporting the development of dance for the communities they serve. I contend that Perry and Greig are successful representatives of sustained contemporary dance portfolio[117] careers. They are in essence, non-elitist artists working to be as inclusive as possible within their own particular experience base and expert capacities. Edinburgh College and University of Chester are representative of the "new" higher education sector (their origins lie in further education and

[117] 'Portfolio working combines different work styles and usually includes a mixture of self-employed jobs with short-term contracts, part-time or project work (Bryan, C. (2012) 'Portfolio Career Report, HEA'.

teacher training respectively) that has perhaps worked hardest to reconcile professional preparation and vocationality with scholarship under the umbrella requirements of quality assurance agencies and with a watchful eye on the higher education funding situation.

The first pair of case studies focused on professional artists, Lisi Perry and Alan Greig. "Lisi Perry has a central core of community running through her work. It forms the essence of what she believes in and expounds both as an artist and educator. Her work as a professional dance artist has been dependent upon her connections with higher education and community dance" (from p. 38). Perry is a role model for cross-sector networking and practice. I do not wish to suggest that every professional dancer should utilise community artists in their productions or feel the need to teach but these kinds of crossover are central to educating and training a resilient workforce for an inclusive and diverse workplace. Perry illustrates ways in which collaboration can benefit all parties. Conversely, the detailed discussion of the *Jane Eyre* production identified the clash that can occur between an ideal of collaboration on the one hand, and reality on the other - what Melrose describes as constraint and compromise, but which we might helpfully view as the potential tension of essences when signature practices collide. Many professional artists will have such experiences and most learn from them. Nonetheless, in general, Perry's collaborative community spirit is at the foundation of her considerable success.

In the case of Greig, there is evidence of work in and across all three sectors whilst his main "home base", his company, remains rooted in more traditional professional practice. He has been able to share his approach in community and educational settings through his work with Dance Base and his commitment to courses at Edinburgh College. Both are symbiotic relationships that exemplify mutual benefit. Dance Base has offered Greig a multitude of opportunities to develop his work and, crucially at times, earn. On the flip side his diverse offerings to Dance Base have formed an important part of their success not least with regard to their outreach policy. Through these experiences, Greig's artistic approach and breadth of abilities have developed and Dance Base has been able to illustrate policy success through the work of one of Scotland's leading contemporary dance artists. Similarly, with Edinburgh College, the students have been able to learn directly from a professional and gain insight into the life of a professional practitioner. He, in turn, has needed to develop his approaches to collaborative practice taking both the individuals' abilities and the course/module aims into

account, again a significant form of personal development. The Greig case study included scrutiny of an unsuccessful collaboration that resulted in his company losing regular funding from Creative Scotland. The circumstances of that collaboration, the "push and pull" of grants and policy and the lack of shared understanding between parties, led to Greig rethinking his future. In my abstract I described scrutiny "to assess the challenges, tensions and opportunities in reconciling policy driven collaboration with artistic integrity". I suggest both Perry and Greig have benefitted from the opportunities but Perry - and this is not a judgment on the quality of work - has proved more resilient in the face of policy-generated tension. I suggest her natural inclination to cross-sector collaborative working underpins that resilience.

These discussions were followed by the higher education case studies. In both Edinburgh and Chester there was a strongly perceived need to offer students a broad vocational spectrum to help them find post-graduate employment. The emphasis was on professional dance, community dance and dance education. Collaborative working - both artistic and organisational - was explicitly included in the course documents at both institutions. There is evidence of curricula change reflecting the evolving vocational environment. The education case studies highlight both organisations' determination to work with their respective dance agencies. Both organisations place great value on professional and community practitioners working alongside their own staff and students. Higher education judges the effectiveness of collaboration in learning outcomes as much as future funding although the higher education funding bodies (and the Quality Assurance Agency) are alert to the need for professional engagement as a criteria of graduateness. Furthermore, the development over twenty years of much more practice-led research in higher education performing arts has paved the way for more acceptance by the Academy of practical study. This is reflected in Edinburgh College's dance programme retaining something of a conservatoire framework having greater student-tutor contact hours on the HNC/HND for practical work and the College's ability to keep this, relatively speaking, on the BA (Hons) Dance Completion Award. Despite the administrative difficulties of reconciling cumbersome and occasionally unyielding internal structures with the rapid movement of external event management, both institutions supported and benefitted from collaboration. In fact the embrace of collaborative practice by higher education has been so complete that it is now

difficult to imagine a university department not making every effort to collaborate across all sectors.

Finally, the two dance agencies in Cheshire and Edinburgh were presented. These organisations are not only dealing with community and professional artists, venues, local authorities, schools, colleges and universities, they have also had strategic partnerships with, for example, health, sport, youth, care, and prison services. Connectivity is the lifeblood of the agencies. Even though Cheshire Dance's focus is to enable dance development in participatory settings (community dance development), it simply could not succeed without professional dance input through its continuing professional development for dance artists as a modus operandi. Working with the higher education institutions is part of that because the people studying at these institutions will form tomorrow's dance practitioners, educators, organisers and managers.

Both agencies are enabling organisations that remain successful and dynamic solely through their vision, their activities and their responses to a changing environment. Dance Base is able to facilitate more activities than Cheshire Dance because it has excellent facilities and networks in a more densely populated region. Furthermore, of course, it is Scotland's national centre for dance. It was noted that Dance Base had to find artistic congruence and effective collaborative working with and between all the six dance hubs. Again, however, not all initiatives were equally successful. The arrival of Walk the Plank in the middle of Cheshire Dance preparations for *The Moment When ...* was to have significant influence on the end product. The planned dance collaboration was large-scale and successful as evidenced in the feedback and evaluation presented. It was unfortunately overshadowed by the latterly imposed "spectacle" for which Walk the Plank was responsible. There simply was not the time for the two organisations, Walk the Plank and Cheshire Dance, to negotiate at such a scale. Still, these final case studies have demonstrated the vitality of those enabling organisations in establishing contacts, common ground and communities of practice (Wenger, 1998).

FINAL REMARKS

At the outset of the first section of this thesis I referred to crossing between three broad sectors of professional dance, community dance and higher education, each domain or sector possessing its own parameters, assumptions, discourse and questions. As far as I am aware this thesis pioneers the examination of cross-sector relationships in UK dance as they have anticipated and responded to arts policy, pre-empted and reacted to changes in arts practice. There have been many reviews and reports that map UK dance that allude to working together or collaboration as a strategy but none has addressed the actual UK dance co-labouring aspects that form crucial connecting tissue between sectors, agencies, people and practices. The central purpose of this thesis was to explore the extent of connections between the three sectors of dance and to examine the forms of collaboration that take place within and across them thus enabling a view to be taken of a new dance ecology.

In conclusion these three dance sectors continue to exist and co-exist and all three are subject to constant internal invention, creativity and change. The wealth of UK dance has developed as a consequence of those three spheres of action. Cross-sector working is not new by any means and my three histories interweave and overlap just as they illuminate a plurality of emphases. Recently however, perhaps at a natural point where the more "joined-up" policy makers and practitioners across the board have coincidentally paused to take stock, the extraordinary wealth of dance - in all its protean, fecund, creative and collaborative aspects - simply refuses to be pigeon holed. Today, even when we foreground the tension in macro-policy, we are without doubt closer to an inclusive dance ecology than ever before.

Two befitting definitions provide a conclusion. **Protean** - able to change form, variable or continually changing in nature, showing great variety, diversity or variability - and **Ecology** - the relationships and interactions between living organisms and their environment. Dance is without doubt protean and I hope I can be forgiven for fondly regarding dance as a living organism. There are clearly challenges, tensions and opportunities in reconciling policy driven collaboration with artistic integrity. It is almost certainly the case that the tensions will remain, the challenges will change and the opportunities will continue to be taken. Let us hope that John-Steiner's patterns of collaboration will continue to be evidenced between the artists, educators and practitioners who have made this study possible.

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APPENDICES

The following documents are available to readers upon request. Please send your requests to – e.jamieson@chester.ac.uk:

Appendix 1: Programme Specifications, Arrangements, Handbooks, Learning and Teaching, Unit and Module Descriptors/Outlines.

a) University of Chester – Performing Arts Department, Learning and Teaching Action Plan 2013-2014.
b) University of Chester – Programme Specifications [Folder]
c) University of Chester – BA (Hons) Dance – Module Descriptors [Folder]
d) Edinburgh College – HNC/HND Dance Artists – Specification Document
e) Edinburgh College – HNC/HND Dance Artists – Units
f) Edinburgh College – BA (Hons) Dance Completion Award – Programme Specification and BA (Hons) Dance Completion Award – Programme Specification Delivery Supplement, and BA Course Handbook [Folder]
g) Edinburgh College – BA (Hons) Dance Completion Award – Module Outlines [Folder]

Appendix 2: Case Study Interview Transcriptions and Email Communication cited in the thesis.

a) Interview with Lisi Perry: 1st June 2010
b) Interview with Alan Greig: 24th February 2011
c) Interview with Darren Sproston: 13th April 2011
d) Interview with Jane Loudon: 14th February 2014
e) Interview with Ethelinda Lashley-Johnstone: 24th February 2011
f) Interview with Chris Kidd: 24th February 2011
g) Interview with Winifred Jamieson: 8th February, 2014
h) Interview with Adam Holloway and Jacqueline McCormick: 8th November, 2013
i) Interview with Katie Stuart: 29th October, 2010
j) Interview with Vicky Rutherford-O'Leary: 29th October, 2010
k) Email Exchange with Pam Day: 27th August, 2014